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ABSTRACT

Developed by teachers and project staff members, this guide is designed to provide the opportunity for the practice and extension of basic skills in reading, writing, and language arts and to increase student and faculty knowledge of creative writing as an art. The strategies in the guide supply teachers with alternatives from which to select activities for their classrooms (grades 2-6) and are designed to be taught through the partnership of a classroom teacher and a creative writer. The unit is designed to be an essential part of the social science curriculum, helping students to learn more of themselves, of others, and their places in the world community. The guide includes a description of strategy procedures, a sequential display guide, a concept progress display guide, and 53 strategy sheets. Each strategy sheet lists the topic, the concept, the objective, the resources, and the step by step procedures to implement the strategy. The strategy sheets include topics such as (1) writing a journal; (2) creative design; (3) authors and poets; (4) divergent thinking; (5) perception in writing; (6) careers in writing; (7) writing poetry; (8) captioning cartoons; (9) sequencing; (10) letter writing; (11) field trips; and (12) newspapers. The appendixes contain a glossary, story starters and ideas, paragraph starters, invented circumstances, selected list of poets and writers, list of Newbery and Caldecott award recipients, National Book Awards, sample evaluation instruments, examples of rhymed and unrhymed poetry, and information on locating and hiring an artist. (MS)

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Resource Guide 2

THE WRITE WAY ON

Ronald T. Lee
SERIES EDITOR

This resource guide was originally developed through the arts in education program of the Syracuse City School District, Syracuse, New York.

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This project was made possible by the cooperative support of the New York State Council for the Arts, the New York Foundation for the Arts, and the New York State Education Department. The Inter-Agency Steering Committee for Arts in Education consisted of Julianna Sciolla (New York State Council for the Arts); Theodore Berger (New York Foundation for the Arts); Robert Reals (New York State Education Department—Bureau of Arts, Music and Humanities); and Robert Sullivan (State Education Department—Office of Cultural Education). The continued assistance and cooperation of Mr. Reals is noted, as is the unfailing interest and support of Charles J. Trupia (Director, Division of General Education, State Education Department). Laurie Rowe, Office of Federal Demonstration Programs, was a consistent supporter of the Arts in Education Network.

PREFACE

In 1980 eight school districts in New York State received ESEA Title IV-C funds to design, develop, and implement arts in education programs:

Community School District 3, New York City
Community School District 6, New York City
Homer Central School, Homer
Middle Country Central School, Centereach
New Rochelle City Schools, New Rochelle
Plainedge Union Free School, Bethpage
Syracuse City Schools, Syracuse
White Plains City Schools, White Plains

The teachers and project staff members from these districts have written, tried, and evaluated an impressively large number of lesson and unit plans, and resource and curriculum guides. The ideas, methods, and resources contained in these materials are valuable not only to the teachers using them but also to classroom and arts teachers in other districts interested in implementing arts in education programs.

This series of resource guides has been designed by Ronald Lee, series editor, from the materials developed through efforts of these eight districts. For this purpose collaborative money was provided through the New York Foundation for the Arts by the New York State Council on the Arts and the New York State Education Department. The series consists of eight guides:

Resource Guide One
THE IDEABOOK
New Rochelle City Schools
Six essays written by teachers

Resource Guide Two
THE WRITE WAY ON
Syracuse City Schools
Strategy plans and ideas for creative writing

Resource Guide Three
INTEGRATING SOCIAL STUDIES AND FOLK MUSIC
Middle Country Central School District, expanded and rewritten by Cindy L. Daly
Instructional units and resources on social studies and folk music

Resource Guide Four
COMMUNICATION THROUGH THE ARTS
Syracuse City Schools
Learning activities for verbal and non-verbal communication

Resource Guide Five
ALTERNATE LEARNING EXPERIENCES FOR CREATIVE EXPRESSION
Homer Central School
Prototypes for encouraging creative expression

Resource Guide Six
EARTH, AIR, FIRE, AND WATER
Community School District 3, New York City
Activities and resources, suggestions for networking

Resource Guide Seven
ARTS IN THE EDUCATION OF CHILDREN WITH SPECIAL NEEDS
Community School District 6, New York City
Activities for bilingual, gifted, and special education students

Resource Guide Eight
CREATIVE MATH ACTIVITIES
Plainedge Union Free Schools
Lesson plans for creative thinking in mathematics

Most of the guides also include appendices containing a variety of sample forms, ideas, and other materials used successfully in the eight programs. The following table shows the grade level(s) for which each guide was written, and the non-arts and arts areas covered. Main emphasis is indicated by an X, secondary emphasis by an (X).

Resource Guide	GRADE LEVEL			NON-ARTS AREAS								ARTS AREAS							
	Elementary	Junior High	Senior High	Foreign Culture/ Language	Geography	Language Arts/ English	Mathematics	Science Technology	Social Studies/ History	Community Resources	Resource Center/ Library	Architecture	Creative Writing	Dance/Movement	Folk Art/Crafts	Media Arts	Music	Theatre Arts	Visual Arts
1. The Ideabook	X	X		(X)	(X)	X	X	X	X	(X)	X	(X)	X	X	(X)	X	X	X	X
2. The Write Way On	X					X	(X)	(X)	(X)	X			X				(X)		(X)
3. Integrating Social Studies and Folk Music	X	X	(X)		(X)	(X)			X	(X)	(X)				X		X	(X)	(X)
4. Communication Through the Arts	X	(X)				X			X	(X)				X	(X)	X	X	X	X
5. Alternate Learning Experiences for Creative Expression	X	X	X	(X)	(X)	X	(X)	X	X	X	(X)	(X)	X	X	X	X	X	X	X
6. Earth, Air, Fire and Water	X	(X)		(X)	(X)	(X)		X	(X)	X	(X)	(X)	X	X	X		X	X	X
7. Arts in the Education of Children With Special Needs	X			X	X	X		(X)	(X)	X			X	X	(X)		(X)	X	X
8. Creative Learning Experiences in Math	X					(X)	X					X	(X)						X

TABLE 1

Two other publications coming from the efforts of teachers in the eight districts are THE NETWORK NOTEBOOK: A CASEBOOK FOR ARTS IN EDUCATION written by Carol Fineberg, and MARA – MATHEMATICS/ARCHITECTURE RELATED ACTIVITIES, a publication drawn from the Architects-in-the-Schools projects, primarily in the White Plains City Schools. These publications are available from the Bureau of Arts, Music and Humanities Education, Division of General Education, The New York State Education Department, Albany, New York 12234.

INTRODUCTORY INFORMATION

INTRODUCTION

THE WRITE WAY ON is a resource guide written by teachers. It is designed simultaneously to provide the opportunity for the practice and extension of basic skills in reading, writing, and language arts and to increase student and faculty knowledge of creative writing as an art. This composite of suggested strategies provides teachers with an array of alternatives from which to select activities for their classrooms (Grades 2–6).

The learning experiences in this guide are designed to be taught through the partnership of a classroom teacher and a creative writer, allowing students the opportunity to see the artist at work, to experience creative writing as an art form itself, and to learn something of its history and significance. In addition, this unit is designed to be an essential part of the social science curriculum, helping students to learn more of themselves, of others, and their places in the world community. This instructional program is intended to serve as a uniting strand within the school curriculum, securing a bond between the separate disciplines.

ORGANIZATION OF THE GUIDE

This guide consists of suggested experiences to incorporate creative writing into the basic curriculum. It provides a teacher and an artist – a creative writer – with an outline of ideas and strategies designed to increase fluency in communication, critical thinking skills, and motivation for learning. Feelings, notions and ideas are experiences frequently difficult to capture and verbalize with sensitivity and clarity.

The classroom teacher initiates the creative writing segment by preparing the students for the experience of working and communicating with an author.[1] In order that the students may more fully appreciate and understand the author's presentation and the resulting discussions, the teacher designs activities to develop an awareness of the various styles in literature, selects a working literary vocabulary, and identifies appropriate concepts upon which writing is built.

Once the students are prepared, the artist begins a segment in close cooperation with the teacher. Students have the opportunity to meet and become familiar with the creative process of the author and to be exposed to some of the writer's works.

Throughout the visits of the author to the classroom, the students learn about the process and characteristics of writing. The students are actively involved in writing original creations, jointly or individually. The teacher helps the students draw together conclusions and culminating activities demonstrating new and old skills heightened by the experience.

The goals of the unit are as follows:

1. To improve reading skills.
2. To encourage a more positive attitude toward learning.
3. To improve communication skills.
4. To encourage students to take a risk, recognizing it as a part of a creative endeavor.
5. To help students recognize from their creative product, potential talent and skills which can be appreciated by both themselves and others.
6. To increase self-confidence in creative expression through greater frequency of writing and increased willingness to share writing results.
7. To develop critical and divergent thinking skills.

The unit is designed to cover seven basic concepts. Each strategy sheet is based on one of the following concepts:

1. Every individual has a capacity for creativity.
2. Creative writing is communication with self and others.
3. To teach a student to write is to teach the student to think.
4. Divergent thinking is an essential aspect of successful creative writing.
5. There is a high positive correlation between successful reading and writing skills.
6. Writing is a personal perception and revelation requiring self-confidence.
7. Creative writing helps a child to order his/her world on every level, physically, emotionally, and rationally.

[1]The artist or author might come from any of the following groups: amateur or professional writers in the community, creative writers who are teachers in the district, classroom teachers in the school building who have some expertise in writing, parents, or community volunteers.

BENEFITS OF THE PROGRAM

Several benefits can result from incorporating THE WRITE WAY ON into the classroom curriculum. Students will learn new skills, extend their vocabulary and knowledge of literary works, further develop and utilize their previously learned basic skills more effectively, and broaden their awareness of their environment – their place in it and its opportunities. They will further shape a clearer rationale for learning as they begin to recognize and comprehend the potential of their own creative expression. As they discover the human side of the author, they will begin to grasp the possibilities of their own potential. Students will begin to develop self-confidence to extend their skills beyond what is taught, meeting their own need for personal fulfillment.

Teachers will be able to broaden their scope of their own potential, the creative potential of the individual students, resources available in their own community, and possibilities in field writing. Teachers, in contact with an artist, are likely to be motivated to share more of themselves with their students.

Artists benefit through this program in a personal way. Creative writers will discover and shape a more appreciative audience, widen their acclaim, and broaden their own awareness of the impact of their compositions. It allows artists to share their expertise and help develop the talents of young people.

The school, parents, and the immediate community benefit from increased interest and involvement in the school, the learning process, and the productive endeavors of the students.

TEACHER CHECKLIST

___ READ Introduction, organization of the program, and procedural explanations.

___ FAMILIARIZE Yourself with the format of the strategy sheets.

___ GLANCE Through the strategy sheets to quickly determine the usefulness for your class.

___ GLANCE Through all the appendices to be familiar with their usefulness and limits.

___ READ Strategy Sheet 1 (Log), Strategy Sheet 2 (Journal), and Strategy Sheet 3 (Creative Folder).

___ SELECT Strategies you might like to do with a poet/author visiting your classroom. Locate these by referring to the "Concept Progression Display Guide" and "Sequential Display Guide." Revise and adapt these strategies to your situation.

___ READ Appendix IV to get ideas about locating and hiring an author.

___ SET-UP An interview with the author you have selected.

___ REFER To Appendix IV to prepare for your interview.

___ INTERVIEW The author. Remember to use this interview to decide if you think this author will satisfy your classroom needs. If not, interview another.

___ MEET With the author you have selected to:

a. Set up a specific schedule and timetable for visits.

b. Review and select the strategies.

c. Revise and adapt these strategies to your situation.

d. Agree on what will be done during each visit.

e. Agree on what vocabulary and preparation activities your students should have implemented prior to the visits by the author.

f. Agree on who will provide the materials for each visit.

___ DO Any selected pre-evaluation of your students (Appendix V).

___ PERFORM And complete those strategies you have selected before the author visits your class. Adapt and modify any activities to meet your needs or ideas.

___ WORK With the author. Adapt and modify strategies as you go.

___ PERFORM And complete those strategies you have selected to accomplish after the author is finished.

___ AFTER The completion of all the activities you choose to do, evaluate your students as appropriate for your needs and interests (Appendix V).

STRATEGIES

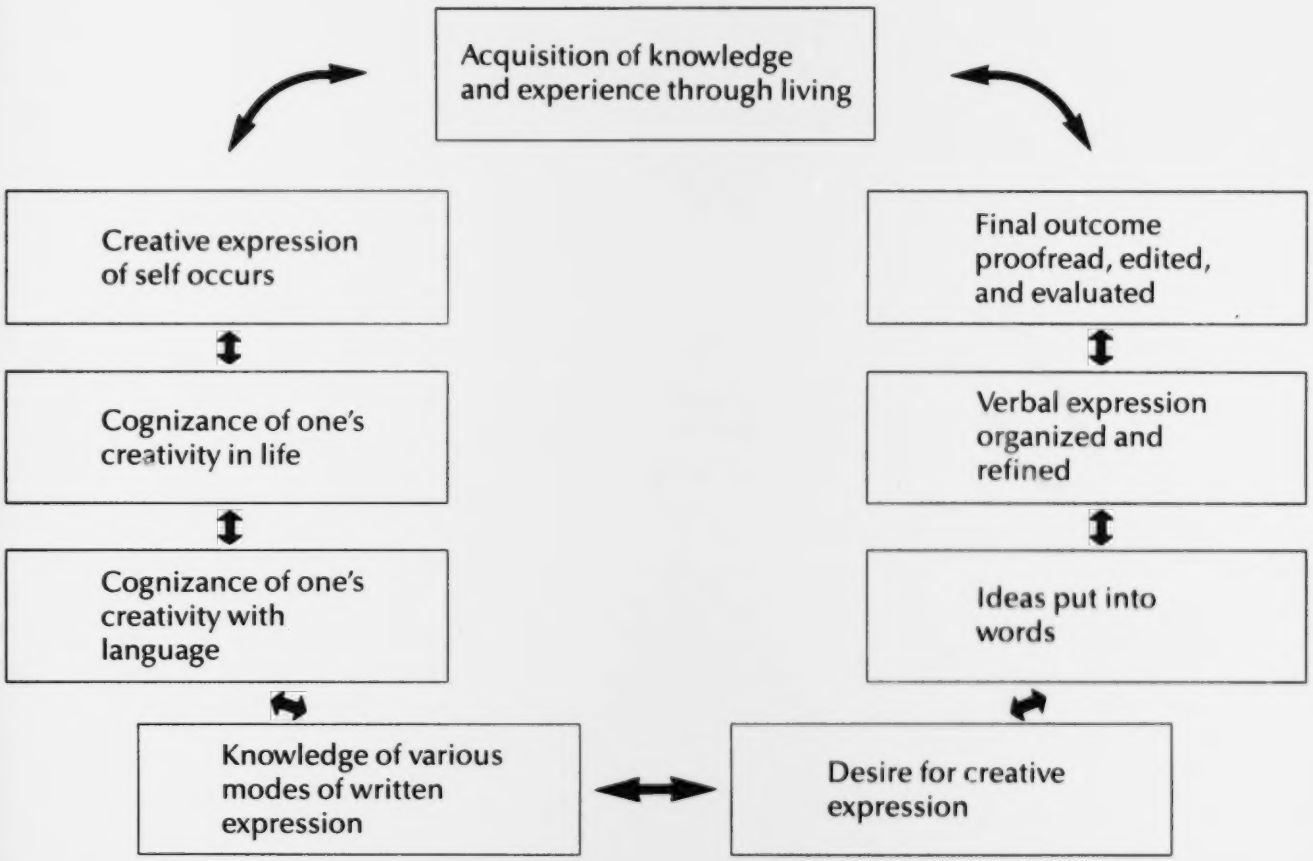
PROCESS FOR CREATIVE WRITING

Living involves the acquisition of knowledge and experience. Our creative abilities are evident to varying degrees in our expressive responses to life. It is through the cognizance of our own creativity that we acquire the confidence to multiply, magnify, enhance and clarify our creative responses.

Creative writing consists of various forms of expression. Familiarity with the various modes and possibilities of written expression frees writers to explore, record, and share their knowledge and experience. Given the necessary stimulation, adhering to a guiding framework of an acceptable form, equipped with life experiences and the awareness of one's creative potential, they are prepared to write.

Organizing, refining, and editing creative writing is a process of individual preference and degree of sophistication. The creative writing process is a circular one which heightens awareness, crystalizes comprehension, extends appreciation and stimulates the desire to produce more written material.

The process for creative writing might be visually displayed as follows:


Acquisition of knowledge and experience through living
Creative expression of self occurs
Cognizance of one's creativity in life
Cognizance of one's creativity with language
Knowledge of various modes of written expression
Desire for creative expression
Ideas put into words
Verbal expression organized and refined
Final outcome proofread, edited, and evaluated

DESCRIPTION OF STRATEGY PROCEDURES

The strategies contained in this guide are *examples* of methods to help students develop and strengthen their creative writing skills. It is assumed that students are already involved in learning how to write complete sentences, paragraphs, and short letters according to the established language curriculum at their particular grade level.

Many experienced writers find that most primary students tend to be one-shot writers. Once an idea or thought has been written, revision and rewriting may be useless because the students have gone beyond the stage where the experience or thought had value to them. Primary students should be encouraged to refine their work only when they exhibit an apparent willingness to do so.

Intermediate students should begin to view their first drafts as "idea collectors." The thoughts and ideas captured on the first draft are, therefore, more significant than correct spelling and grammar. These details are attended to before the final draft is prepared.

Each strategy sheet is a lesson plan that can stand alone; therefore, it is entirely possible to choose only those that best meet the goals of an individual classroom. The writers of this guide, however, have arranged the strategy sheets in a sequential order designed to take the student from a basic introduction to creative writing to the point where original writings can be produced with the help of the classroom teacher and poet/author.

The strategy sheets fall into three categories. The first category consists of introductory activities that increase knowledge of creative writing and prepares the student for a series of visits by the poet/author.

The second category includes activities that are to be experienced with the visiting artist. These activities encourage exploration and discovery of one's self and increase the student's ability to express thoughts and ideas creatively on paper.

The third category consists of culminating activities which help the teacher and students draw together the skills, facts, opinions, and relationships experienced in the previous activities. Opportunities for the students to compile, display, share, and publish their original writings are provided. These final activities provide students with an overall view of how creative writing can give them an outlet for self-expression, and can enhance and enrich their daily lives.

Each strategy sheets follows the same format:

a. Strategy sheet number
b. Strategy topic
c. Concept
d. Objective
e. Resources
f. Strategy

Teachers are encouraged to modify, change, and add to the concepts, objectives, and procedures suggested on the strategy sheets. Evaluation of students should be done frequently to assess their progress and determine whether or not the objective(s) of each strategy is being accomplished. The format used in this guide allows the teachers to determine the best methods of evaluating their students. The evaluation methods should clearly assess whether or not the objectives have been met and the concepts are understood by the students.

In several situations, the teacher and visiting artist will need to collaborate and plan each strategy in a manner that successfully meets the goals of both. The strategy sheets give potential ideas that the teacher and artist are expected to revise and adapt to the particular classroom environment.

Teachers and visiting artists are encouraged to use the information and forms located in the Appendices. Once again, these resources will need to be adapted to the needs of the teachers, artists, and students.

SEQUENTIAL DISPLAY GUIDE

Activities or Strategies That Should Be Done to Prepare Students For Working With an Author/		Activities or Strategies That Should Be Done with an Author/Poet and the Students		Activities or Strategies That Help Students Pull Together Their Experiences and Learning	
Log	SS 1	Log	SS 1	Log	SS 1
Journal	SS 2	Journal	SS 2	Journal	SS 2
Creative Writing Folder	SS 3	Meet the Artist	SS 21	Sequencing	SS 38
Vocabulary	SS 4	Divergent Thinking	SS 22	Selecting Relevant Infor.	SS 39
Awareness of Creativity	SS 5	Perception in Writing	SS 23	Research	SS 40
Shapes – Math	SS 6	Writing What You Know	SS 24	Summarizing	SS 41
Creative Response	SS 7	Identifying Differences	SS 25	Report Writing	SS 42
Creative Design	SS 8	Music Evokes Language	SS 26	Letter Writing	SS 43
Creative Garden	SS 9	Description – Cliches	SS 27	Field Trips	SS 44
Following Written Directions	SS 10	Careers in Writing	SS 28	Write an Original Story	SS 45
Impact of Writing	SS 11	Poem/Paragraph Writing	SS 29	Critique Writing	SS 46
Uninterrupted Writing	SS 12	Social Studies and Poetry	SS 30	Different Story Endings	SS 47
Vocabulary Charts	SS 13	Writing Poetry	SS 31	Create an Ending	SS 48
Listening to Poetry	SS 14	Share Experiences	SS 32	Write a Play	SS 49
Poetry Analysis	SS 15	Experience Writing	SS 33	Newspapers	SS 50
Authors and Poets	SS 16	Refining and Rewriting	SS 34	Post Office	SS 51
Prose vs. Poetry	SS 17	Captioning Cartoons	SS 35	Student Booklet	SS 52
Description – Similes	SS 18	Story Completions	SS 36	Published Material	SS 53
Description – Metaphors	SS 19	Alternative Solutions	SS 37		
Identifying Types of Writing	SS 20				

CONCEPT PROGRESS DISPLAY GUIDE

CONCEPT 1
Every individual has a capacity for creativity.

Awareness of Creativity	SS	5
Creative Writing Folder	SS	3
Shapes – Math	SS	6
Creative Response	SS	7
Creative Design	SS	8
Creative Garden	SS	9

CONCEPT 2
Creative writing is communication with self and others.

Log	SS	1
Journal	SS	2
Following Written Directions	SS	10
Impact of Writing	SS	11
Listening to Poetry	SS	14
Meet the Artist	SS	21
Letter Writing	SS	43
Post Office	SS	51
Student Booklet	SS	52
Newspapers	SS	50
Published Material	SS	53
Poetry Analysis	SS	15

CONCEPT 3
To teach a student to write is to teach the student to think.

Vocabulary	SS	4
Authors and Poets	SS	16
Prose vs. Poetry	SS	17
Experience Writing	SS	33
Refining and Rewriting	SS	34
Selecting Relevant Information	SS	39
Sequencing	SS	38
Share Experiences	SS	32

CONCEPT 4
Divergent thinking is an essential aspect of successful creative writing.

Divergent Thinking	SS	22
Identifying Differences	SS	25
Description – Similes	SS	18
Description – Metaphors	SS	19
Description – Clichés	SS	27
Captioning Cartoons	SS	35
Alternative Solutions	SS	37
Different Story Endings	SS	47

CONCEPT 5
There is a high positive correlation between successful reading and writing skills.

Summarizing	SS 41
Vocabulary	SS 4
Report Writing	SS 42
Identifing Types of Writing	SS 20
Story Completions	SS 36
Create an Ending	SS 48
Critique Writing	SS 46
Vocabulary Charts	SS 13
Research	SS 40

CONCEPT 6
Writing is a personal perception and revelation requiring self-confidence.

Perception in Writing	SS 23
Writing What You Know	SS 24
Music Evokes Language	SS 26
Captioning Cartoons	SS 35
Writing Poetry	SS 31
Poetry Analysis	SS 15
Uninterrupted Writing	SS 12

CONCEPT 7
Creative writing helps a child to order his/her world on every level, physically, emotionally, and rationally.

Careers in Writing	SS 28
Poem/Paragraph Writing	SS 29
Social Studies and Poetry	SS 30
Writing Poetry	SS 31
Share Experiences	SS 32
Write a Play	SS 49
Write an Original Story Story	SS 45
Student Booklet	SS 52
Newspapers	SS 50
Field Trips	SS 44

Strategy Sheet 1

TOPIC

Keeping a Written Log

CONCEPT

Creative writing is communication with self and others.

OBJECTIVE

Students will be able to keep and copy into a Log, facts, observations and group analysis of activities generated from this unit. They will be able to answer questions developed from information kept in their Log.

RESOURCES

Pens and pencils
Notebooks or folders with loose-leaf paper

STRATEGY

1. Students each prepare a Log for the THE WRITE WAY ON. It may be a notebook, binder, sheets of lined paper kept in or stapled into a folder.
2. Students are instructed to copy facts from board, books, or other resources into their Logs at the teacher's discretion and direction. As this unit is developed, students keep track of what they are presented, and what they learn and create, in these Logs. Teachers should develop questions from data recorded in the Logs to test students' comprehension and growth in this unit.
3. When completed, the Log of each student serves as a collection of data, completed activities, paragraphs, vocabulary, reports, and creative writing from the entire unit.
4. Some Logs could be shared as an added resource to the room library.

Strategy Sheet 2

TOPIC

Writing a Journal

CONCEPT

Creative writing is communication with self and others.

OBJECTIVE

Students will be able to keep and write daily in their Journal in a personal and informal style.

RESOURCES

Pencils or pens
Paper
Notebooks

STRATEGY

1. Through the following guidelines, students originate and maintain a Journal, noting their activities, interests, experiences, feelings, concerns and reactions:
   a. The Journal is a private notebook, not to be shared with any other person but the teacher unless student-author gives permission.
   b. The Journal is to be written by student free from fear of grammatical imperfections. Encourage the practice of good language skills, however.
   c. Ideally, short writing sessions should be every day, but three days a week can be adequate.
   d. Each entry is to be dated.
   e. Teacher reacts in the Journal to its content, encouraging the student in a supportive manner.
   f. Students can be directed to have journals done during a special time period (i.e., write for so many minutes or complete a set minimum number of words by end of the day.
   g. Topics are completely open to student; at times, a topic could be assigned.
   h. Teacher should read all Journals and at least initial the entry or respond with a few words. Also, the teacher should encourage students to keep drawings of things they see either by adding them to their Writing Journal or in a separate drawing journal.

Strategy Sheet 3

TOPIC

Creative Writing Folder

CONCEPT

Every individual has a capacity for creativity.

OBJECTIVE

Students will be able to maintain a special Creative Writing Folder to store all of their creative writing attempts.

RESOURCES

Pencils or pens
Paper
Crayons and markers
Folders
A box to hold all folders

STRATEGY

1. Students prepare their own special Creative Writing Folder. They may title it, decorate it, or do as the teacher recommends.
2. All folders should be stored in an accessible area of the classroom in such a manner that they are easily located and available to the students as well as the teacher.
3. Each time the students attempt to do any creative writing, the writing is to be titled, dated, and filed in the folder. Encourage the students to clip together items on the same subject.
4. Students should periodically pull from these folders a particular rough draft or "idea draft" to rework at a later date.
5. Folders can be used to hold lists of details, drafts, worksheets, news clippings, interest inventories, photos, and anything else that might nurture the writing process.

Strategy Sheet 4

TOPIC

Vocabulary

CONCEPT

To teach a student to write is to teach a student to think. There is a high positive correlation between successful reading and writing.

OBJECTIVE

Students will be able to recall and match vocabulary words with their definitions.

RESOURCES

Paper and pencils
Logs
Blackboard and chalk
Dictionaries

STRATEGY

1. The teacher, in the initial interview with the author, should select appropriate vocabulary words for students to learn.
2. Teacher presents sets of selected vocabulary words at intervals for the class to learn.
3. Students list these words and their definitions in the Logs.
4. Teacher should improvise strategies for the review and mastery of these vocabulary words prior to the visit of the author to the class.
5. Students should be periodically tested on their mastery of the given words.
6. Students might make their own dictionaries.

Strategy Sheet 5

TOPIC

Awareness of Individual Creativity

CONCEPT

Every individual has a capacity for creativity.

OBJECTIVE

Students will be able to identify ways in which people exhibit creativity.

RESOURCES

Pencils
Journals
Logs
Chart paper and markers
Blackboard and chalk

STRATEGY

1. Teacher states to class, "You exhibit a measure of creativity when you do something we all do, but in your own way. For instance, we all get dressed, but the way you dress is your creative effort – what you select and how you arrange what you select."
2. Teacher helps the class brainstorm ways to exhibit creativity: signature, hairdos, walk, gestures, voice levels, personality (happy, shy, silly), one's desk, creative writing.
3. A selected list is written on the blackboard and copied into the Logs.

Strategy Sheet 6

TOPIC

Shapes – Math

CONCEPT

Every individual has a capacity for creativity.

OBJECTIVE

Students will be able to create a picture using simple geometric shapes reflecting their own experience.

RESOURCES

Paper and pencils
Journals
Logs
Folders
Box of various sized triangles made from construction paper
Construction or drawing paper for each child
Pre-cut geometric shapes

STRATEGY

1. After a discussion of geometric shapes (amount of discussion depends on grade level), each child picks a triangle from the box.
2. With sheets of paper and triangles, children are asked to draw a pie. Next, children incorporate the triangles into pictures which depict either a design or portray a part of a known object. Pictures may range from race car bodies to ice cream cones.
3. The children may want to write about their pictures.
4. With pre-cut geometric shapes and large sheets of paper, students make a picture of some subject (winter, mask, house, car) by pasting shapes on the paper.

Strategy Sheet 7

TOPIC

Creative Response

CONCEPT

Every individual has a capacity for creativity.

OBJECTIVE

Students will be able to create a known from an unknown.

RESOURCES

Paper and pencils
Journals
Logs
Folders
Worksheet for each child with an unfamiliar shape drawn on it

STRATEGY

1. To stir imagination, each child is given a sheet with an unfamiliar shape drawn on it, and asked questions such as: What is it? What does it do? What does it eat? How does it walk?
2. Children are to elaborate on the shape by adding to the drawing.
3. Teacher encourages students to share what they have done and their ideas as to what the shape is.
4. Students react to what they have done in writing.

Strategy Sheet 8

TOPIC

Creative Design

CONCEPT

Every individual has a capacity for creativity.

OBJECTIVE

Students will be able to demonstrate an aspect of their own creativity by the manner in which they use specific materials to solve a problem within teacher-established parameters.

RESOURCES

Paper and pencils
Journals
Logs
Construction paper (assorted colors)
Small items from nature
Glue
Materials for a collage
Clay

STRATEGY

1. Given a sheet of construction paper and glue, students are directed to gather small items from nature (leaves, twigs, grass) and arrange and glue them on the construction paper in a way that pleases them.
2. Given glue, sheets of construction paper, and cut bits of paper of assorted colors (as many as necessary) students create identifiable scenes by gluing bits of paper like a mosaic.
3. Any number of things could be done, such as collages with themes and special designs. Also, clay sculpture can be used to portray emotions.
4. Results should be shared, displayed, and saved.

Strategy Sheet 9

TOPIC

Creative Garden

CONCEPT

Every individual has a capacity for creativity.

OBJECTIVE

Students will be able to demonstrate an aspect of their creativity by arranging a miniature garden.

RESOURCES

Paper and pencils
Journals
Logs
One-half gallon milk cartons, plastic containers
Small plants
One bag topsoil
One bag peat moss
Two or three plastic bags of rooted weeds, grasses, mosses, plants, stones, bark, twigs, etc.
Colored or metallic paper, paint, greeting cards
Plastic spoons

STRATEGY

1. The teacher brings into class plastic bags with moist weeds, grasses, mosses, bits of bark and stone along with soil, sand and peat moss.
2. Each student brings in a cut down one-half gallon milk carton or plastic bottle bottom.
3. Students create a small garden choosing items from the different bags. They should arrange the soil and peat mixture, bark, moss, stones and plants in such a way that they are pleased with the effect.
4. Students might also cover the outside of their containers with paper, whipped soap and wax, enamel paint, or glued-on greeting cards trimmed to the correct size.
5. Students react to this activity in their Journals, and report their activity in their Logs in formal descriptive paragraphs.

Strategy Sheet 10

TOPIC

Following Written Directions

CONCEPT

Creative writing is communication.

OBJECTIVE

Students will be able to follow written directions of varying difficulties appropriate to the grade level.

RESOURCES

Paper and pencils
Journals
Logs
Standardized tests

STRATEGY

1. Teacher makes a statement of intent (i.e., writing and the ability to read are important to our lives).
2. Students play games in which instructions given to the class are entirely in writing, with *NO* oral communication. At the upper levels (5th and 6th grades), all communication and instruction can be in writing for an entire day.
3. Teacher holds class discussions about the feelings and attitudes generated, as well as group reactions and the impact of the written word.
4. Teacher does this periodically (two or three times), assigning the class a long list of directions to follow, and keeps record of how well the class does. Students might prepare directions for treasure hunts, etc.
5. A library game can be devised where students find parts of specific books and periodicals in the library.
6. Children are tested on the ability to follow directions by using a variety of teacher-made or standardized tests.

Strategy Sheet 11

TOPIC

Impact of Writing

CONCEPT

Creative writing is communication.

OBJECTIVE

Students will be able to list ways that writing is a practical form of communication.

RESOURCES

Paper and pencils
Journals
Logs
Blackboard and chalk
Samples of written communication from home
Room to display items

STRATEGY

1. Teacher leads a classroom discussion, having children discover the practical value of written communication (e.g., labels, street signs, television guides, transportation schedules, directions for taking medicine).
2. Teacher lists various written means of communication.
   a. Upper elementary students categorize the lists.
   b. Students bring from home samples of written communication.
3. Students demonstrate their understanding of the content in the written samples by answering short questions devised by the teacher. Examples: What are the ingredients in a recipe? What does the medicine label warn against? How many trains pass the city in one day?
4. Students keep lists of practical communication samples in their Logs.

Strategy Sheet 12

TOPIC

Uninterrupted Writing

CONCEPT

Writing is a personal perception and revelation requiring self-confidence.

OBJECTIVE

Students will be able to increase their fluency in writing by writing something several times a week.

RESOURCES

Paper and pencils
Journals
Logs
Folders

STRATEGY

1. Students have times set aside during a week for writing. Nothing else may be done at these times. This is simply to increase fluency in writing by "doing" and is not for teacher evaluation. It is practice in being able to write as one thinks, and is known as *uninterrupted, sustained, systematic writing.*

Strategy Sheet 13

TOPIC

Vocabulary Charts

CONCEPT

There is a high positive correlation between successful reading and writing skills.

OBJECTIVE

Students will be able to generate lists of words organized into charts for later use.

RESOURCES

Paper and pencils
Journals
Logs
Folders
Blackboard and chalk
Large sheets of white paper
Markers

STRATEGY

1. Teacher demonstrates overused boring verbs.
2. Teacher supplies a short story or paragraph using these typical boring words and challenges the class to come up with more exciting or sparkling words.
3. Teacher records the responses and discusses the two versions with the students.
4. Teacher challenges students to brainstorm exciting or sparkling verbs as a group. The students list the verbs and place them on a class chart which can be easily seen. Next, the students write short paragraphs using these verbs.
5. This can also be done for adjectives, adverbs, and verbs used in conversation.

Strategy Sheet 14

TOPIC

Listening to Poetry

CONCEPT

Creative writing is communication.

OBJECTIVE

Students will able to hear and listen to the rhythm and sounds of poems as they are presented by teacher on a daily basis over a period of time.

RESOURCES

Paper and pencils
Journal
Poems selected by the teacher

STRATEGY

1. Teacher selects and reads to the class several selections of poetry on a daily basis. This is intended to be a listening time although discussions of the poems – their content and the writing techniques used – would be appropriate *after* they are read.

Strategy Sheet 15

TOPIC

Poetry Analysis

CONCEPT

Creative writing is communication with self and others. Writing is a personal perception and revelation requiring self-confidence.

OBJECTIVE

Students will be able to identify the main idea, the "pictures" the author describes and any moods the author suggests.

RESOURCES

Paper and pencils
Journal
Poems

STRATEGY

1. Teacher shares a poem with the class.
2. Students should be able to "see" the words and lines in their minds – a visual display of the poem.
3. Teacher probes to identify the main idea of the poem (i.e., What is the poet telling us? What does the poet feel about this or that? Why do you think the poet wrote this? What do you "see" as I read the poem?)
4. Teacher analyzes the poem with the class, and assists the students to see the images described.
5. Students discuss the rhythm in poetry and analyze several poems in this manner. How does the author use rhythm to describe a picture or set a mood?
7. Students are invited to share poems of their own choosing with rest of class, and their analysis of it – what it means to them, why they liked it, etc.

Strategy Sheet 16

TOPIC

Authors and Poets

CONCEPT

To teach a student to write is to teach that student to think.

OBJECTIVE

Students will be able to recognize the names of several well-known poets and authors (especially of children's literature) and be able to match at least one of their works with their names.

RESOURCES

Papers and pencils
Journals
Logs
Sample selections from selected authors

STRATEGY

1. Teacher selects well-known poets and story writers to present to the class and shares with the class samples and titles of their works.
2. Students record the names and titles in their Logs.
3. Learning stations are set up with additional selections by the same authors and with the works of others.
4. Students research information about the authors to prepare brief biographical sketches.
5. Students are tested on their knowledge of particular story writers and poets, and some of their works.

Strategy Sheet 17

TOPIC

Prose vs. Poetry

CONCEPT

To teach a student to write is to teach that student to think.

OBJECTIVE

On hearing a given oral sample, students will be able to identify the differences between prose and poetry.

RESOURCES

Paper and pencils
Journals
Logs
Samples of prose and poetry

STRATEGY

1. Teacher defines the differences between prose and poetry, giving appropriate examples of each. Students record the information and examples in their Logs.
2. Teacher reads to the class, and has students read to each other or to themselves two or three selections available from the library.
3. Students apply their knowledge of the definitions of poetry and prose by identifying the differences in these prose and poetic works.
4. At the primary level, the teacher may need to help students *hear* the difference between prose and poetry.

Strategy Sheet 18

TOPIC

Description – Similes

CONCEPT

Divergent thinking is an essential aspect of successful creative writing.

OBJECTIVE

Student will be able to generate a list of different similes for the same thing.

RESOURCES

Paper and pencils
Journals
Logs
Blackboard and chalk
Chart paper and marker

STRATEGY

1. Teacher defines "simile" and gives several examples to be recorded in student Logs (i.e., "It was as cold as a refrigerator." "I was as dry as a bone." "He smelled like a rose.").
2. Teacher displays objects and helps students generate similes about them: "This looks like . . . ; it feels like . . . ; it is as tall as . . . ; as big as. . . ; as flat as . . . ; as red as. . ."
3. The same activity can be done by using words such as wet, sweet, weak, large, ugly, mean, and gentle.

Strategy Sheet 19

TOPIC

Description – Metaphors

CONCEPT

Divergent thinking is an essential aspect of successful creative writing.

OBJECTIVE

Students will be able to generate a list of different metaphors about the same thing.

RESOURCES

Paper and pencils
Journals
Logs
Blackboard and chalk
Chart paper and marker

STRATEGY

1. Teacher presents the word "metaphor" and its definition to the class. Several examples are studied (e.g., "He was a beast." "He was a lamb." "You are a maggot." "She's an angel." "His words were candy to my ears."). The definition and examples are recorded in the Logs.
2. Students describe a guy who is "really cool" in metaphors, and record the responses. Teacher initiates ideas by giving examples:

   "He's a piece of cake."
   "He's a surprise ending."
   "He's a blockbuster."
   "He's a jaguar."
   "He's steel all the way through."
   "He's a glazed donut."
   "He's my Muhammed."
   "He's my whistle."
3. Students identify their own description or topic and write metaphors about it.
4. An additional activity might be to create a simile out of each given metaphor by adding words where needed:

   "He's a glazed donut" to "He's as sweet as a glazed donut."

   "He's a whistle" to "He's as sharp as a whistle."

Strategy Sheet 20

TOPIC

Identifying Types of Writing

CONCEPT

There is a high positive correlation between successful reading and writing skills.

OBJECTIVE

Students will be able to match a form or category of creative writing to a given sample of the same.

RESOURCES

Paper and pencils
Journals
Logs
Examples of different forms of creative writing

STRATEGY

1. Teacher reviews and selects several forms of creative writing (i.e., sonnet, limerick, ballad, fable, play, short story, novel).
2. Students study the forms of creative writing selected and read examples of each.
3. Students record information about each form and summaries of the selections they have read in their Logs.
4. Students demonstrate their knowledge of forms of creative writing by completing a teacher-prepared test.

Strategy Sheet 21

TOPIC

Meet the Artist

CONCEPT

Creative writing is communication with self and others.

OBJECTIVE

Students will be able to interview a poet/author and react to several selections written by this artist.

RESOURCES

Paper and pencils
Journals
Logs
Poet/Author

STRATEGY

1. Teacher introduces the artist (author/poet) to the class. The author/poet reads to the class selections which he/she wrote.
2. Author/poet shares with the class a personalized account of his/her career and how he/she became an author.
3. Students have the opportunity to question the author/poet about his/her career, and writing opportunities and careers in general. Some of the questions should be prepared in advance of the artist's visit.
4. Artist, if time permits, shares more of his/her art form with the students, and describes some of the writing techniques used. With the assistance of the writer, the students analyze some of the readings presented to the class.
5. Students react to this experience in their Journals.

Strategy Sheet 22

TOPIC

Divergent Thinking

CONCEPT

Divergent thinking is an essential aspect of successful creative writing.

OBJECTIVE

Students will be able to bring order to an abstraction.

RESOURCES

Paper and pencils
Journal
Logs
Folders
Blackboard and chalk
Poet/Author

STRATEGY

1. Teacher gives the direction, "Each student is to add a shape to the one I've already drawn on the board without speaking to anyone." The chalk is passed from student to student with no verbal communication until all have had a turn.
2. Teacher and students make a list of words, phrases, and sentences that are descriptive of the abstract drawing.
3. Students write descriptive paragraphs about the abstraction, individually. They are to write at least two paragraphs and use complete sentences.

Strategy Sheet 23

TOPIC

Perception in Writing

CONCEPT

Writing is a personal perception and revelation requiring self-confidence.

OBJECTIVE

Students will be able to identify how authors see or perceive things, and how they express those perceptions.

RESOURCES

Paper and pencils
Journals
Logs
Folders
Examples of poems, essays, and short stories
Poet/Author

STRATEGY

1. Teacher initiates the class discussion: "Do we all perceive things the same way?" Teacher gives examples of how people perceive the same situations (i.e., witnesses to an accident or crime). Students discuss the opinions they hold on things such as rain, school, dogs, colors, school subjects, television shows, football. As students volunteer answers and their opinions vary, the teacher points out these differences and notes that they perceive or see the same things differently.
2. Teacher presents the fact that authors share with others what they see, their perceptions and feelings. Those perceptions and feelings might be different from those of the readers because points of view are altered by past and present experiences. The class analyzes poems, essays and short stories, noting how authors perceive the same subjects in different ways and how those perceptions are expressed. The students might start by identifying words which are clues to the author's perceptions.
3. Teacher states: "How we feel about something can change the way we see it and therefore describe it." The students write poems and/or descriptive essays about the same topic, and compare their perceptions and means of expression.

Strategy Sheet 24

TOPIC

Writing What You Know

CONCEPT

Writing is a personal perception and revelation requiring self-confidence.

OBJECTIVE

Students will be able to write descriptions about known and unknown items.

RESOURCES

Paper and pencils
Journals
Logs
Blackboard and chalk
Poet/Author

STRATEGY:

1. Students describe a familiar room or common animal in a paragraph (on the board, with teacher help, if done orally). Students add statements about color, shape, size, texture, feel, and smell to their paragraphs. The written samples are placed in the Creative Writing Folders.
2. Teacher assigns students to describe a "grib, murlek, shermet" (some nonsense animal) in similar fashion. When students balk and are confused for a few moments, the teacher selects another nonsense item and writes a description on the blackboard, as a model for the students. The students, as a group, might write another description with the teacher before they struggle with their individual assignments.
3. The class discusses how much easier it is to describe and/or write about a known entity than an unknown entity. Students discuss their observations, reactions, and feelings.
4. Each student prepares a statement describing the value of writing about known or personally familiar topics for the Log.

Strategy Sheet 25

TOPIC

Identifying Differences

CONCEPT

Divergent thinking is an essential aspect of successful creative writing.

OBJECTIVE

Students will be able to list different ways a thing is viewed by one or more artists.

RESOURCES

Paper and pencils
Journals
Logs
Folders
Blackboard and chalk
Chart paper and marker
Prose and poetry selections
Poet/Author

STRATEGY

1. Teacher selects material appropriate to student's instructional level. Such material may be books (or selections) of poetry on one topic (i.e., snow, the moon, trees, holidays). Prose and poetry selections by different authors on the same topic might be used.
2. Teacher reads the chosen selections with or to the class. Copies for the students would be most helpful.
3. Students identify the different ways the same topic is viewed and described. These should be listed on a chart or blackboard.
4. When the process is finished, the teacher leads a discussion on the different ways topics are viewed by authors, and the various writing techniques and means of expression used to state those views. The class discusses personal experiences and perceptions. The teacher emphasizes that seeing or viewing things differently makes writing more interesting and creative; it is part of creative writing.
5. Teacher asks students to describe in writing some entity with which they are all familiar. Then, the teacher reads to the students how a favorite author views the same entity.
6. Students list or name at least four different ways of how something can be viewed. Then, they select a form of creative writing and express one of the views through the selected writing form.

Strategy Sheet 26

TOPIC

Music Evokes Language

CONCEPT

Writing is a personal perception and revelation requiring self-confidence.

OBJECTIVE

Students will be able to list descriptive words or phrases that are evoked in their imagination by music.

RESOURCES

Paper and pencils
Journals
Logs
Folders
Programmatic instrumental music
Record or tape player
Poet/Author
Music teacher

STRATEGY

1. Teacher and students discuss the idea that music often brings pictures, memories, or moods to mind. The teacher plays selections of instrumental music to which students listen.
2. Students are directed to write down descriptive words or phrases which the music helps bring to mind. The teacher aids the students by asking questions while they listen: What do you see? What do you feel like? What is the music saying to you? Does it bring any colors to mind? People? Places?
3. Students share their impressions and may want to include other students' ideas on their papers to increase their word and phrase lists.
4. Teacher plays different instrumental selections and repeats the process. Students should indicate on their papers the different selections, or use separate papers for each. The teacher should encourage students to share words/phrases after each independent listening session.
5. These word-phrase lists could be kept in the creative folders for future use in creative writing. The class could build a class chart of "descriptionary" for everyone to use when writing in the future. Any descriptive words or phrases could be added from other activities unrelated to those evoked through music.

Strategy Sheet 27

TOPIC

Description – Clichés

CONCEPT

Divergent thinking is an essential aspect of successful creative writing.

OBJECTIVE

Students will be able to generate several different ways to say the same thing.

RESOURCES

Paper and pencils
Journals
Logs
Folders
Chart paper and marker
Blackboard and chalk
Poet/Author

STRATEGY

1. Teacher asks class members to name as many ways as they can to say "hello," "goodbye," "you're pretty," "that's great," or other phrases. A list is compiled.
2. The class examines common clichés (e.g., "There's more than one way to skin a cat."). Students discuss what they mean and develop their own clichés which mean the same thing:

   "More than one way to part your hair."
   "More than one way to prepare the eggs."
   "More than one way to make a sundae."
   "More than one way to dance to the song."
3. Teacher leads a discussion on the importance of finding other ways to say things to enhance creative writing.
4. Students record ways to say "she/he said" in their Logs for future reference.
5. Students create their own, or class "thesaurus," listing several ways to say the same phrase or word.

Strategy Sheet 28

TOPIC

Careers in Writing

CONCEPT

Creative writing helps a child to order his/her world on every level, physically, emotionally, and rationally.

OBJECTIVE

Students will be able to identify careers that are related to creative writing.

RESOURCES

Paper and pencils
Journals
Logs
Folders
Books and articles on creative writing careers
Newspaper advertisement sections
Poet/Author
People representing different careers associated with writing

STRATEGY

1. Children have the opportunity to discover and learn about several different careers associated with creative writing from the teacher and/or resource people invited to give presentations to the class:
   a. Journalist
   b. Editor
   c. Reporter
   d. Critic
   e. Advertising writer
   f. Script writer (movie, television, play)
   g. Song writer
   h. Greeting card writer
   i. Poet
   j. Novelist
   k. Researcher
   l. Speech writer
   m. Columnist
   n. Playwright
   o. Biographer
   p. Essayist
   q. Professor
   r. Book reviewer
   s. Lawyer
2. Students select careers they find interesting and write information about the careers in their Logs. The information is based on class presentations and research in school and community libraries.
3. Students share orally with class, information about the careers they have chosen to research.
4. Children, using the guidelines in the language arts curriculum, write short research papers about the careers.

Strategy Sheet 29

TOPIC

Poem or Paragraph Writing

CONCEPT

Creative writing helps a child order his/her world on every level – physically, emotionally, and rationally.

OBJECTIVE

Students will be able to write a descriptive paragraph or short poem using words and phrases evoked by the author.

RESOURCES

Paper and pencils
Journals
Logs
Folders
Blackboard and chalk
Poet/Author

STRATEGY

1. Author presents pre-selected words and phrases to the class and has the class expand this list of words and phrases (e.g., Snow is – cold, wet, dry, soft, mushy, etc.).
2. Students generate descriptive phrases (e.g., Snow feels like, tastes like, etc.).
3. Using above words and descriptive phrases, students write poems or paragraphs as a class with the assistance of the author.
4. Students repeat this process by writing individual poems or paragraphs from the same words and phrases the class used as "stepping stones."

Strategy Sheet 30

TOPIC

Social Studies and Poetry

CONCEPT

Creative writing helps a child to order his/her world on every level, physically, emotionally, and rationally.

OBJECTIVE

Students will be able to use facts and ideas learned from their social studies units to write poems.

RESOURCES

Paper and pencils
Journals
Logs
Blackboard and chalk
Poet/Author

STRATEGY

1. Poet and/or teacher encourage students to share facts and ideas they have learned in recent social studies units. These ideas and facts are listed on the board.
2. Poet helps students refine and develop these ideas and facts into poetic forms and means of expression.
3. Poet helps students create class poems from these listed facts and ideas, using their own known associations and concepts. Poems are developed, changed and added to, on the blackboard with the students helping orally.
4. The final versions are titled and copied into the Logs.
5. This could be done for science, health, foreign language, art, and other subjects in the curriculum.

Strategy Sheet 31

TOPIC

Writing Poetry

CONCEPT

1. Creative writing helps a child to order his/her world on every level, physically, emotionally, and rationally.
2. Writing is a personal perception and revelation requiring self-confidence.

OBJECTIVE

Students will be able to write short poems about a chosen topic.

RESOURCES

Paper and pencils
Journals
Logs
Folders
Blackboard and chalk
Poet/Author

STRATEGY

1. Poet shares with the class his/her own poems, and explains what they meant, and how and why they were written. Students have opportunities to ask questions.
2. Poet questions students about their feelings and reactions to previously selected topics. These ideas are recorded on the blackboard.
3. Students are encouraged to use these ideas and their own thoughts and perceptions to write short poems on the selected topics. The teacher and poet help and encourage the students.
4. Poems should be placed in Creative Writing Folders for future reference. A copy of the poem should be recorded in individual Logs.
5. Poems should be shared orally, on the bulletin board, or in the school magazine.
6. This activity should be repeated using different topics, with the poet on a different day.

Strategy Sheet 32

TOPIC

Share Experiences

CONCEPT

1. Creative writing helps a child to order his/her world on every level, physically, emotionally and rationally.
2. To teach a student to write is to teach that student to think.

OBJECTIVE

Students will be able to recall and relate past experiences, both in oral and written fashion.

RESOURCES

Paper and pencils
Journals
Logs
Folders
Poet/Author

STRATEGY

1. Over a period of a few days, the teacher prepares the class by informally relating personal anecdotes. The teacher discusses with the class the idea that critical thinking and creative writing are, in part, the ability to share personal past experiences in a clear and interesting manner.
2. Each student recalls, plans, and describes a past experience to others, orally, in small groups:
   a. In primary grades, items from home may aid the student in remembering and sharing a past experience.
   b. Suggested topics (e.g., Happiest Day, Our Trip, It Surprised Me, It Made Me Cry) will help students think of things to relate.
   c. Students are more likely to share experiences in small groups. The teacher can help the students develop greater clarity and interest by asking for additional information and making encouraging suggestions.
3. In primary grades, when needed, the teacher helps the students write "experience" stories. In intermediate grades, the teacher suggests and encourages the students to retell stories on paper, incorporating various suggestions.
4. These first draft stories should be dated, titled, and placed in the Creative Writing Folder.

Strategy Sheet 33

TOPIC

Experience Writing

CONCEPT

To teach a student to write is to teach that student to think.

OBJECTIVE

Students will be able to demonstrate increased skill in writing about a group experience.

RESOURCES

Paper and pencils
Journals
Logs
Folders
Chart paper and markers
Blackboard and chalk
Poet/Author

STRATEGY

1. Without prior class discussion, the teacher asks the students to write about a selected class experience (i.e., field trip, gym class, film). Their drafts are labeled, dated and placed in the Creative Writing Folders.
2. After the drafts are placed in the folders, the teacher discusses the group experience with the class. Recalled observations, perceptions, and reactions are shared orally.
3. Students then brainstorm what they want to share with others about the group experience. The teacher should encourage suggestions by asking, "What did we see, smell, feel, and observe?"
4. A list of descriptive words and a list of verbs related to the experience are developed, recorded, and placed where they are visible to the students.
5. Students are directed to describe their initial group experience a second time, this time with the benefit of group discussion and "brainstormed" words.
6. Students compare their first with their second version in terms of (a) ease of writing; (b) clarity; (c) interest; and (d) writing technique and style.
7. Students place first and second copies in their Logs and Creative Folders.
8. Students might write an evaluation comparing their first writing sample with their second. The teacher would need to suggest possible criteria for this activity.

Strategy Sheet 34

TOPIC

Refining and Rewriting

CONCEPT

To teach a student to write is to teach that student to think.

OBJECTIVE

Students will be able to refine sketchy, key word phrases into fluent, complete sentences, and combine sentences into paragraphs.

RESOURCES

Paper and pencils
Journals
Logs
Folders
Properly sequenced events from familiar stories written in short choppy phrases
Blackboard and chalk
Poet/Author

STRATEGY

1. Students are presented with a list of properly sequenced main events (or ideas) from a familiar story, but *written in short, choppy phrases.*
2. As a group, students develop complete sentences combining the phrases, strengthening the language, and adding descriptive words. This is done on the blackboard, and is changed, rearranged, or redone as class members develop better ideas.
3. These sentences should then be combined, adding transition words as necessary, into a carefully developed, well written paragraph(s).
4. This activity should be done on different days, for different stories, as a group.
5. Students are given a list of key-word phrases describing the main events of a story in proper sequence. Individually, students refine and rewrite these phrases into full sentences, and combine them into a coherent paragraph(s).

Strategy Sheet 35

TOPIC

Captioning Cartoons

CONCEPT

1. Writing is a personal perception and revelation requiring self-confidence
2. Divergent thinking is an essential aspect of successful creative writing.

OBJECTIVE

Students will be able to write captions for cartoons and pictures.

RESOURCES

Paper and pencils
Journals
Logs
Cartoon examples
Baby or animal pictures
Blackboard and chalk
Poet/Author

STRATEGY

1. Teacher shares several cartoons (one at a time) without any captions. Students are directed to write the captions.
2. Students share what they wrote. On the blackboard, the teacher develops a list of the different ideas presented by the captions for each cartoon.
3. The same activity can be done with writing captions for baby or animal pictures.
4. Class discussion follows about *why* people see the same illustrations or pictures differently, and how captions help people to understand cartoons or pictures to a greater degree.
5. Students draw their own cartoons, including captions as needed. Or, students design and develop a photo journal.

Strategy Sheet 36

TOPIC

Story Completions

CONCEPT

There is a high positive correlation between successful reading and writing.

OBJECTIVE

Students will be able to apply language arts skills in completing a story.

RESOURCES

Paper and pencils
Journals
Logs
Folders
Blackboard and chalk
Poet/Author

STRATEGY

1. Teacher gives the students story starters (see Appendix II).
2. Students select a story starter and complete the story individually. This procedure should be done several times.
3. Each draft is stored in the Creative Folder. Students, at a later date, select drafts from the folder for completion into final form. The final version is carefully checked for proper grammar usage and correct spelling.
4. Teacher meets individually with each student to pose questions, make suggestions, and give encouragement.

Strategy Sheet 37

TOPIC

Alternative Solutions

CONCEPT

Divergent thinking is an essential aspect of successful creative writing.

OBJECTIVE

Given a specific problem, students will be able to generate at least three plausible, different solutions.

RESOURCES

Paper and pencils
Journals
Logs
Poet/Author

STRATEGY

1. Teacher provides the class with a simple problem (e.g., We want to play so and so's class in kickball, but we have to eat lunch, complete our experiments, and finish our morning work. What shall we do?). Students list all plausible solutions, and discuss how the solutions could be workable.
2. Teacher provides several more problems – some very simple, some fun, and others more complex. The students suggest solutions and discuss them. Examples: It's raining when school lets out. You have no coat or umbrella. What do you do? Your best friend broke up with her old boyfriend. Her new one drops her. She wants the old one back, but he has asked you out. You are crazy about him. Your friend lets you know she likes you because you are loyal and good. What do you do?
3. Students themselves can generate problems to which several solutions can be prepared by other class members.
4. When the students readily see that there are different possible solutions to the same problem, the teacher gives the students a new problem and requests that each student write three possible solutions. The selected problem and the solutions are recorded in the Logs.

Strategy Sheet 38

TOPIC

Sequencing

CONCEPT

To teach a student to write is to teach that student to think.

OBJECTIVE

Students will be able to sequence increasingly complex material.

RESOURCES

Paper and pencils
Journals
Logs
Pre-scrambled main events of selected stories, done by the teacher
Blackboard and chalk

STRATEGY

1. Teacher states that many tasks cannot be completed if steps are attempted out of sequence. Examples:
   a. Putting on a coat
   b. Opening a door before going in
   c. Lighting the match before putting it to a candle
2. The class picks tasks and records all the steps relevant to their completion. The steps are put in proper order by numbering.
3. Each student, independently or in partnership, does the following:
   a. Selects a complete task or activity
   b. Records all the steps necessary for completion
   c. Puts these steps in proper sequence
4. As a group, students correctly sequence scrambled data taken from a familiar or recently read story. This is done for increasingly more complex stories (fairy tales, short stories, library filmstrips) two or three times a week, either individually or as a group. Discussion and defense of answers should be encouraged.

Strategy Sheet 39

TOPIC

Selecting Relevant Information

CONCEPT

To teach a student to write is to teach that student to think.

OBJECTIVE

Students will able to select relevant information.

RESOURCES

Paper and pencils
Journals
Logs
Folders
Blackboard and chalk

STRATEGY

1. Students select a recent common school experience (e.g., eating in the lunchroom, reading in the library, attending an assembly, observing a fight). As a class, they list everything they observed and felt.
2. Students select a title for the experience. They select from the brainstormed list just those items relevant to the selected title, deleting the rest. Then, each student writes a one or two paragraph description using only the relevant items.
3. Teacher provides several opportunities for the group to practice the skill of selecting information from a common experience, and writing descriptions.
4. Relevant material should be recorded in the Logs. Descriptions are placed in the Creative Folders.

Strategy Sheet: 40

TOPIC

Research

CONCEPT

There is a high positive correlation between successful reading and writing skills.

OBJECTIVE

Students will be able to find books and other materials on poetry-related topics which they can use in writing a report.

RESOURCES

Paper and pencils
Journals
Logs
Folders

STRATEGY

1. Students visit the library in groups of six to eight with assigned poetry-related topics, and identify resources available concerning their subject.
2. After locating the materials available, they research the sources in order to answer specific teacher-assigned questions appropriate to their grade level (e.g., When was this poet born? What are the titles of some of the poems? What subjects/topics does the poet write about?).
3. The finished report is enter in the student's Log.

Strategy Sheet 41

TOPIC

Summarizing

CONCEPT

There is a high positive correlation between successful reading and writing.

OBJECTIVE

Students will be able to individually prepare and write a summary.

RESOURCES

Paper and pencils
Journals
Logs
Folders
Biographies, filmstrips, articles, short stories, essays

STRATEGY

1. Teacher reads a short biography of a famous American, shows a filmstrip of a story, or assigns students to read an article, short story, or essay.
2. Students individually brainstorm on paper *all* information they consider as being important. The students review what they brainstormed, circle the information they feel is *most* important for writing a summary, and draw lines through extraneous information.
3. Students sequence the important information, indicating each item by number. Then, they rewrite and refine their lists of information into paragraph form, using clear sentences.
4. At a later time, the students review this first draft, edit, and revise it. Suggestions and comments by the teacher are very important.

Strategy Sheet 42

TOPIC

Report Writing

CONCEPT

There is a high positive correlation between successful reading and writing skills.

OBJECTIVE

Students will be able to write a report on an aspect of creative writing within the guidelines of the writing curriculum, and share it orally with the class.

RESOURCES

Paper and pencils
Journals
Logs
Folders
Library resources

STRATEGY

1. Teacher reviews and summarizes information about creative writing, and the rules for writing a report.
2. Students choose any aspect of creative writing (e.g., a career, literary form, author). Using resources available in the classroom and library, they collect information, outline that information, and write a report that answers questions about who, what, when, where, why and how.
3. The reports are proofread, edited, and rewritten for oral delivery.
4. Students deliver their reports to the class.
5. Final reports can be entered in the Log.

Strategy Sheet 43

TOPIC

Letter Writing

CONCEPT

Creative writing is communication with self and others.

OBJECTIVE

Students will be able to write "thank you" letters in correct form to poets and others who have visited their classroom.

RESOURCES

Paper and pencils
Journals
Logs
Folders
Writing paper or classroom stationery

STRATEGY

1. Following teacher guidelines about writing letters, the children individually write "thank you" letters to visiting artists and resource people from the community. The letters are reviewed by the teacher, revised and edited before being sent.
2. Invitational letters to parents, community residents, school administrators, and others to view class presentations can also be written by students.

Strategy Sheet 44

TOPIC

Field Trips

CONCEPT

Creative writing helps a child to order his/her world on every level, physically, emotionally, and rationally.

OBJECTIVE

Students will be able to write a report summarizing a field trip.

RESOURCES

Paper and pencils
Journals
Logs
Folders
Cameras and film
Bulletin board
Scrapbooks
Field trip
Background information about the field trip
Questions about the field trip which the students answer

STRATEGY

1. Students go on a field trip. Examples: Factory, fort or historical building, jail or court, museum, music or theatre performance, television studios or newspapers, university, wildlife preservation, zoo.
2. Students are provided with background information and the purpose of the trip. Each student is given a list of questions directing attention toward interesting aspects of the trip.
3. On the return, students answer the questions they had before the trip, and write a short report or story about the trip they have taken.
4. This is revised and included in the Log.
5. Taking pictures and then preparing a photo display for bulletin boards or photo scrapbooks with captions might generate considerable interest.

Strategy Sheet 45

TOPIC

Write an Original Story

CONCEPT

Creative writing helps a child to order his/her world on every level, physically, emotionally, and rationally.

OBJECTIVE

Students will be able to develop an original story, given a visual stimulus and a set of parameters.

RESOURCES

Paper and pencils
Journals
Logs
Folders
Picture(s), film(s), filmstrip(s), or art print(s)
Film or filmstrip projector

STRATEGY

1. Once or twice a week for two or three weeks, the teacher presents students with a visual stimulus, using pictures, films, filmstrips, videotapes, or art prints.
2. Teacher sets the parameters (i.e., number of characters, ages, setting), and the students write short stories within the above guidelines about subjects which the visuals stimulate in the minds of the students.
3. At a given time, especially for intermediate students, the teacher directs students to select one or more of their stories to complete for final draft.

Strategy Sheet 46

TOPIC

Critique Writing

CONCEPT

There is a high positive correlation between successful reading and writing skills.

OBJECTIVE

Students will be able to write a critique on a television show, film, or book.

RESOURCES

Paper and pencils
Journals
Logs
Folders
Newspapers
Magazines
Blackboard and chalk
Bulletin board
Newspaper reviewer

STRATEGY

1. Teacher discusses writing critiques and analyzes examples found in newspapers and magazines. The students read critiques in periodicals and local newspapers and summarize the main points in writing.
2. Teacher assigns the class a particular television show, film, or community event to watch and evaluate. The class writes a group critique, using the techniques learned.
3. Students attend a play or musical event, view an art or museum showing, or watch a movie, and write individual critiques.
4. Teacher sets up a display of critiques so they can be read by other students and compared.

Strategy Sheet 47

TOPIC

Different Story Endings

CONCEPT

Divergent thinking is an essential aspect of successful creative writing.

OBJECTIVE

Students will be able to create different endings for stories and identify the alternative endings which are best.

RESOURCES

Paper and pencils
Journals
Logs
Folders
Short stories
Blackboard and chalk
Fairy tales

STRATEGY

1. Students read a story suitable to their instructional level.
2. Students are directed to start at a particular point in the story, and using the same characters, write a different, workable ending.
3. Teacher and students read several of the divergent endings aloud.
4. Students discuss the different endings that were created for the same original story. Why the differences? Were characters changed? What causes these differences? Which endings seem to be the most appropriate?
5. The endings, satisfactory or not, should be included in the Creative Folders. The key is that students attempt divergent thinking and have the opportunity to hear different endings that work.
6. Students write different renditions of familiar fairy tales and illustrate them.

Strategy Sheet 48

TOPIC

Create an Ending

CONCEPT

There is a high positive correlation between successful reading and writing.

OBJECTIVE

Students will be able to apply their language arts skills by writing an ending to a story.

RESOURCES

Paper and pencils
Journals
Logs
Folders
Stories to be presented

STRATEGY

1. Teacher reads most of a selected unfamiliar story to the class or shows the first part of a filmstrip showing a story.
2. Students write logical conclusions to the story, and share their writing with class members.
3. All story endings are identified by title and kept in the Creative Writing Folders.
4. For intermediate students, at a given time, the teacher might direct students to select one of their endings and put it in final draft form. Students put the final drafts into their Logs.

Strategy Sheet 49

TOPIC

Write a Play

CONCEPT

Creative writing helps a child to order his/her world on every level, physically, emotionally, and rationally.

OBJECTIVE

Students will be able to write an original play to be presented.

RESOURCES

Paper and pencils
Journals
Logs
Folders
Duplicating facilities
Typist
Stage, scenery, costumes, and props
Playwright
Drama specialist

STRATEGY

1. Students, and/or teacher and artist (writer) select a theme for a play.
2. Artist and teacher develop a "sketch" of the plot, broken down into acts and scenes, and a sketch of each character.
3. Artist gives the sketch of the plot and characters to the students, breaks the class into small groups (placing compatible students with differing skills together), and assigns a scene for each group to write.
4. As the students write, both the teacher and artist give encouragement and assistance. They may join a group for a brief period and help write a short section.
5. Periodically, the artist stops all work and reads to the class sections of scenes which have been written.
6. As groups finish their sections of the play, they might be assigned to help other groups having trouble.
7. Teacher selects more able students to rewrite and add to the first drafts.
8. Artist makes the final adjustments and revisions and reads the completed play to the entire class.
9. The teacher has the entire play typed, or rewritten by students with excellent penmanship skills.
10. Students and artist are given copies of the play; they rehearse and perform it.

Strategy Sheet 50

TOPIC

Newspapers

CONCEPT

1. Creative writing helps a child order his/her world on every level, physically, emotionally, and rationally.
2. Creative writing is communication with self and others.

OBJECTIVE

Students will be able to write, edit, and publish a school newspaper to be distributed to the student body.

RESOURCES

Paper and pencils
Journals
Logs
Folders
Newspapers
References on newspapers
Duplicating facilities
Typist
Field trip to newspaper offices
Reporter

STRATEGY

1. With teacher guidance, the students examine several newspapers to see what they contain and how they are put together.
2. Students research the topic of newspapers and techniques of reporting. Students take a field trip to a newspaper office and visit reporters.
3. Students decide from these experiences what they need to do in order to produce a newspaper. Specific jobs are assigned and carried out.
4. Teacher and students decide what is to be included and how it is to be produced. The paper is distributed to the student body.

Strategy Sheet 51

TOPIC

Post Office

CONCEPT

Creative writing is communication with self and others.

OBJECTIVE

Students will be able to develop and operate a post office for the school student body to use daily.

RESOURCES

Paper and pencils
Journals
Cardboard masking tape, and shelves
Paint and markers
Reference sources about post offices
Field trip to a post office

STRATEGY

1. Students read about and discuss the operation and function of a post office. A field trip to the nearest post office is planned and executed.
2. Students are divided into groups to build cardboard mail boxes and a sorter (i.e., shelves with cardboard cubby holes for each classroom or teacher in the building).
3. Once mail boxes are built, painted and placed, and a sorter is finished, the class determines the regulations and procedures for a smooth operation. Consideration should be given to the form, type, and size of the class-made envelopes; type of stamp or symbol; address system; delivery system to classrooms; and mail box pickup times.
4. Decisions made in the class must be presented to the rest of the school for its approval. Operation begins when the class is ready and schedules the opening.

Strategy Sheet 52

TOPIC

Student Booklet

CONCEPT

1. Creative writing is communication with self and others.
2. Creative writing helps a child to order his/her world on every level, physically, emotionally and rationally.

OBJECTIVE

Students will be able to illustrate and compile a creative writing booklet to display their writing efforts.

RESOURCES

Paper and pencils
Journals
Logs
All completed writing assignments
Typist
Duplicating facilities
Illustrations by students

STRATEGY

1. Teacher collects all the finished creative writing assignments from the class, each with the student's name, and selects the best samples from *each* student to be included in the booklet.
2. Selections are typed, cut, and pasted into the desired format.
3. Student artists illustrate the selections.
4. The booklet is printed and distributed to each class member.

Strategy Sheet 53

TOPIC

Published Material

CONCEPT

Creative writing is communication with self and others.

OBJECTIVE

Students will know how to submit for publication selected creative endeavors.

RESOURCES

Journals
Children's magazines

STRATEGY

1. Teacher and students select creative pieces from poetry and prose written during the year and submit them to several of the children's magazines for possible publication.

APPENDICES

APPENDIX I

GLOSSARY

ALLITERATION An alliteration uses words beginning with the same sounds.

AUTOBIOGRAPHIES Autobiographies are stories of a person's life written by that person.

BALLAD A ballad is a narrative poem or song of popular origin in short stanzas, often with a refrain.

BIOGRAPHIES Biographies are accounts of a person's life (such as accounts of literature).

BLANK VERSE A blank verse is poetry in unrhymed iambic pentameter.

BOUND VERSE A bound verse is bound to, or based on, a metrical pattern.

CADENCE Cadence is rhythmical flow and phrasing in language.

CHARACTERS The characters are the persons or objects that make up the central interest of many dramas and novels, as well as biographies and autobiographies.

CLIMAX The climax, in drama, is the scene or moment of action that determines the outcome.

COMEDY A comedy is a light, amusing drama with a happy ending.

COMPOSITION A composition is the act or art of creating a literary, musical, or artistic work; the work so created, or its general structure; a short essay written as an exercise for school.

COUPLET A couplet is a pair of rhyming lines. Closed couplets complete the thought within two lines. Open couplets continue the thought from one pair of lines to another. Heroic couplets are in iambic pentameter.

CRITIQUE A critique is a critical review, especially of a work of art or literature.

DIALOGUE Dialogue is the conversation in a play or novel and the literary work in which two or more characters are represented in conversing.

DIARY A diary is an autobiography written from day to day as the events in a person's life occur.

DRAMA A drama is a story written to be presented by actors on a stage.

DRAMATIC Dramatic poems resemble narrative poems because they tell a story and are fairly long. The poet tells the story through the speech of one or more of the characters in the story.

EPIC An epic is a long, formal, narrative poem in elevated style, typically having as its subject heroic exploits and achievements or grandiose events.

ESSAYS Essays are short compositions dealing with a single topic and typically with a personal approach.

FABLE A fable is a story.

FAIRY TALE A fairy tale is an incredible or highly imaginative story.

FANTASY Fantasy is imagination unrestrained by reality; wild fancy.

FARCE A farce is a comedy employing ludicrous or exaggerated situations.

FICTION Fiction is prose in narrative form, the characters and incidents of which are wholly or partly imaginary; also, such works collectively.

FOLK TALE A folk tale is a story handed down by word of mouth from generation to generation.

FREE VERSE A poem in free verse has no regular metrical pattern.

IMAGERY Imagery is the use of vivid descriptions or figures of speech in speaking or writing.

JOURNALISM Journalism is the occupation, practice, and academic field concerned with writing, editing, and publishing newspapers and other periodicals.

LETTER WRITING Letter writing is a way of talking in written words.

LIMERICK A limerick is a popular form of light verse, written in anapestic rhythm.

LYRIC Lyric poems are usually short, and many have a song-like quality.

METAPHOR A metaphor is a figure of speech in which a word denoting one object or idea is used in place of another to suggest a likeness between them.

METER A meter is either the number of feet in a line, or the combination of the number and the kind of feet.

MYTH A myth is a traditional story, usually focusing on the deeds of gods or heroes, often in explanation of some natural phenomenon, as the origin of the sun.

NARRATION A narration gives an account of action or events. It tells the reader what is happening.

NARRATIVE POEMS Narrative poems tell a story and are usually rather long.

NONFICTION Nonfiction includes most of the writing in newspapers, magazines, and textbooks.

NOVELS Novels are long works of fiction that tell about events in the lives of real or imaginary persons.

ODE An ode, a poem of moderate length, usually expresses exalted praise, suggesting one of the classical forms.

PARAGRAPH A paragraph is a division of written work, consisting of one or more sentences, all related to the same idea.

PERSONIFICATION Personification is the figurative endowment of inanimate objects or qualities with personality or human attributes.

PLAYS Plays, which can also be called dramas, are one of the elements of the theater.

PLOT The plot tells what happens to the characters in the story.

POEM A poem is a composition in verse, characterized by the imaginative treatment of experience and a condensed use of language.

POET A poet, as an artist, creates something with imagination that did not exist before, and gives it permanent form.

POETRY Poetry is language used in a special way. Its words form patterns of verse, of sound, and of thought that appeal strongly to the imagination.

PROSE Prose is speech or writing without metrical structure.

PSALM A psalm is a sacred song or lyric.

RHYME Rhyme is the repetition of a sound at the ends of two or more lines, or within lines.

RHYTHM Rhythm is a recurring beat or accent.

RUN-ON LINE A run-on line carries the thought on to the next line, without an expected pause or stop at the end of the line.

SCRIPT A script is a piece of writing, especially a prepared copy of a play or dramatic role, for the use of actors.

SENTENCE A sentence is a group of words expressing a complete thought.

SETTING The setting is the place in which a character's story occurs.

SHORT STORIES Short stories are short works of fiction that usually center around a single incident.

SIMILE A simile is a figure of speech in which two dissimilar things are compared by the use of "like" or "as."

SONNET A sonnet is a poem of fourteen lines usually in iambic pentameter with a definite rhyme scheme.

STANZA A stanza is a repeated pattern of lines with a rhyme scheme.

STYLE Style is the way a writer uses words to create literature.

SUBPLOT A subplot is a plot subordinate to the principal one in a novel, play, etc.

THEME The theme, or statement, is the basic idea expressed by a work of literature.

TRAGEDY A tragedy is a serious drama that ends in disaster.

TRIPLET A triplet is a three-line stanza or three-line poem.

VERSE A verse is a group of lines or stanzas in poetry.

APPENDIX II

STORY STARTERS AND IDEAS
PARAGRAPH STARTERS
INVENTED CIRCUMSTANCES

STORY STARTERS AND IDEAS

If I Had $1,000 to Spend
What Mother Forgot
The Count Down
The Day My Pet Learned to Talk
A Space Man Comes to Visit
How I Feel in the Dark
What the Animals in the Zoo Don't Like
The Year Santa Claus (or Easter Bunny, Jack Frost) Was Lazy
I Was a Pine Seed
The Earliest Thing I Remember in My Life
The Puppy Who Was Sad
Early in the Morning
Walking Home in the Rain
The Story of a Dime
The Fire Engine
If I Could Fly
My Pet When It Was Growing Up
What a Dinosaur Did One Day
The Most Beautiful Thing I Ever Saw
What I Think About Winter
What An Ant Might Think About
Adventures of a School Desk
What I Do First Thing in the Morning
A Surprise for My Family
The Hot, Hot Day
The Cat That Ran Away
The Happy Airplane
The Fairy Godmother Who Lost Her Wand
Why the Hen Was Sad
Leftover Turkey
What a Color Means to Me
Sounds I Hear at the Beginning or Ending of the Day
If I Could Join the Circus
The Hobo Who Decided to Go Home
If I Could Become Invisible at Will
If I Owned a Pig
What My Big Sister Thinks of My Little Brother
Sounds on a Black Night
I Interviewed a Famous Person
A Trip on a Raft
If I Knew I Would Be Blind in Three Days
Ten Years From Now
The Nicest Person I Know
Dear Santa Claus
All About Riding Horses
"Ouch!"
What My Favorite TV Characters Like to Do
How I Feel About Walking Barefoot in the Mud
The Little Child Who Didn't Want to Grow Up
The Beach
All About Being Stubborn
My Favorite Pair of Shoes
If I Were Living Long Ago
An Ideal Place to Be
If I Were a Kite

The Robot Who Cried
The Telephone Rang
Dad Left
I'm So Lonely
Nobody Understands
Who Cares?
My Empty House
The Dark
I Hate My Sister (Brother)
Thank God for Grandma
It's Hard for Mom
When I'm Mom (Dad)
Money Makes a Difference
At the Disco
At the Rink
I Skate to the Beat
I'm Tough Enough
I've Made Up My Mind

It's Their Fault
The Broken Window
I'm Not Lazy
That Stupid Girl
The Best Place for Me
Give Me a Chance
Give the Kid a Chance
Being a Kid Stinks
I'd Rather Be Without Him
Things Won't Change
Pictures in the Clouds
Don't Believe It
It Doesn't Hurt
Songs the Wind Sings
Locked In
Locked Out
Cold Feet
It's My Right

PARAGRAPH STARTERS

I feel sad when . . .
I knew better but . . .
When I'm happy, I . . .
Now! I wish I could . . .
I crept up to the window, and . . .
When the car went out of control, I . . .
I wanted to run away because . . .
They made me so mad, I . . .
My best friend told me she said . . .
I knew he/she was looking at me and . . .
Mom told me that . . .
If only Mom and Dad could agree on . . .
If my father were here, I would . . .
What makes me different is . . .
I'm going to be . . .
If I had the money, I . . .
If my teacher would only . . .
She things she is so . . .

I could be a good student if . . .
I wish my mom were . . .
I wish I had a . . .
Everybody says . . .
I said "abracadabra" and suddenly . . .
The part of me I like is . . .
My other name is . . .
The secret I promised to keep . . .
If only I hadn't promised . . .
I'll never tell anybody . . .
It's not my fault, that . . .
I could't do it because . . .
I would have done it if . . .
If you were really my friend . . .
If I could live . . .
I wish I had the nerve to . . .
I felt so sorry for . . .
The one thing I would change is . . .

INVENTED CIRCUMSTANCES

1. You are a manufacturer of toys for children and have just invented a new toy. Name it. Design the packaging. Write the advertising.
2. A group of men are talking about how each can best encourage people to conserve a natural resource. They are a poet, a playwright, a producer of animated cartoons, and a marionettist. What does each say?
3. You are among a group of people traveling from the Eastern United States to California via the Isthmus of Panama during the gold rush. Keep a record of events as you make the journey from the Atlantic to the Pacific across Panama.
4. Pretend you are one of the firemen in your firefighting department. Pretend there is a fire near where you live. Tell what you do as you help to put out the fire.
5. You are among a group of "wildcatters" who search for oil wells. Your team brings in a "gusher." Tell about what happened.
6. Each guest at the first Thanksgiving makes a speech! Pretend that you are an Indian, one of the Puritan ladies, or the Governor. Write what you would say.
7. You and your family are visiting in Mexico. Write a letter home telling a friend where you have been and what you have seen during the past three days. Don't forget to describe the weather and tell what the food is like; also, tell about your means of transportation.
8. You are running. You are running very fast. Imagine why you are running (i.e., in a race, running from something you fear). Tell exactly how you feel emotionally and how you feel physically.
9. You are a famous explorer who has just made an important discovery. You are being interviewed on television. What does the interviewer ask you? What are your answers?
10. Pretend you are the largest tree in your neighborhood. Tell about important events and the changes time has brought.
11. You are a scientist, working on a project in plant nutrition. You have planted a number of plants and are conducting an experiment showing what happens when they are not given certain elements. Keep a journal of your progress, day by day, telling what happens to the plants.
12. Pretend you are a statue, and you know exactly what kind of statue you are (General Grant on his horse in the park, a Roman statue in a museum). Come to life. What do you do?
13. Pretend you are an inanimate object (a parking meter, a little boy's socks). Make a list of your complaints.
14. You are a famous literary character (Huck Finn, Scrooge). Tell what you do on one particular morning.
15. You are a wild animal (beaver, zebra). Tell about your home, how you find food, and how you protect yourself.
16. Describe some common happening on earth as if you were an observer from another planet seeing earthlings for the first time.
17. You are the pilot of the large transcontinental jet airliner which has just taken off from an airport. You notice one engine is on fire. Tell what happens next.
18. A fire engine has just screeched to a halt in front of the building across the street and you notice a thin line of smoke curling from an upstairs window. What has happened in the building?
19. You are lying on the bank of a stream watching your fishing line. Suddenly, you hear a rustle in the leaves behind you. You jump up. Tell what happens next.

APPENDIX III

SELECTED LIST OF POETS AND WRITERS
LIST OF NEWBERRY AND CALDECOTT AWARD RECIPIENTS
NATIONAL BOOK AWARDS (REGINA MEDAL)

SELECTED LIST OF POETS AND WRITERS

POETS

Adoff, Arnold
Coatsworth, Elizabeth
Cole, E. Williams
cummings, e. e.
Farjeon, Eleanor
Field, Eugene
Field, Rachel
Frost, Robert
Hughes, Langston
McCord, David
Milne, A. A.
Moore, Clement Clark
Nash, Ogden
Sandburg, Carl
Silverstein, Shel
Whitman, Walt

WRITERS

Picture Books
Brown, Marsha
Cooney, Barbara
McCloskey, Robert
Dickinson, Emily
Mayor, Mercer
Sendak, Maurice
Seuss, Dr.
Ward, Lynd
Wiese, Kurt

Children's Literature
Alcott, Louisa May
Armstrong, Sperry
Blume, Judy
Byars, Betsy
Cleaver, Vera and Bill
Cleary, Beverly
Dahl, Roald
Farley, Walter
Konigsburg, E. L.
L'Engle, Madeline
Loffing, Hugh
O'Dell, Scott
Pinkwater, Manus
Sachs, Marilyn
Speare, Elizabeth
Steig, William
Twain, Mark
Wilder, Laura Engels

LIST OF NEWBERRY AND CALDECOTT AWARD RECIPIENTS

YEAR	AUTHOR	TITLE
1922	Hendrik Van Loon	Story of Mankind
1923	Hugh Lofting	The Voyages of Dr. Doolittle
1924	Charles Hawes	The Dark Frigate
1925	Charles Finger	Tales from Silver Lands
1926	Arthur Chrisman	Shen of the Sea
1927	Will James	Smokey
1928	Dban Mukerji	Gay Neck
1929	Erik P. Kelly	The Trumpeter of Krakow
1930	Rachel Field	Hetty, The First Hundred Years
1931	Elizabeth Coatsworth	The Cat Who Went to Heaven
1932	Laura Armer	Waterless Mountain
1933	Elizabeth Lewis	Young Fu of the Upper Yangtze
1934	Cornelia Meigs	Invincible Louisa
1935	Monica Shannon	Dobry
1936	Carol Ryrie Brink	Caddie Woodlawn
1937	Ruth Sawyer	Roller Skates
1938	Kate Seredy	The White Stag
1939	Elizabeth Enright	Thimble Summer
1940	James Daugherty	Daniel Boone
1941	Armstrong Sperry	Call It Courage
1942	Walter D. Edmonds	The Matchlock Gun
1943	Elizabeth Janet Gray	Adam of the Road
1944	Esther Forbes	Johnny Tremain
1945	Robert Lawson	Rabbit Hill
1946	Lois Lenski	Straw
1947	Carolyn S. Bailey	Miss Hickory
1948	William Pine DuBois	The 21 Balloons
1949	Marguerite Henry	King of the Wind
1950	Marguerite deAngeli	The Door in the Wall
1951	Elizabeth Yates	Amost Fortune, Free Man
1952	Eleanor Estes	Ginger Pye
1953	Ann Nolan Clark	Secret of the Andes
1954	Joseph Krumgold	———And Now Miguel
1955	Mundert DeJong	The Wheel on the School
1956	Jean Lee Latham	Carry on, Mr. Bowditch
1957	Virginia Sorensen	Miracles on Maple Hill
1958	Harold V. Keith	Rifles for Watie
1959	Elizabeth G. Speare	The Witch of Blackbird Pond
1960	Joseph Krumgold	Onion John

1961	Scott O'Dell	Island of the Blue Dolphins
1962	Elizabeth G. Speare	The Bronze Bow
1963	Madeline L'Engle	A Wrinkle in Time
1964	Emily C. Neville	It's Like This, Cat
1965	Maia Wojciechowska	Shadow of a Bull
1966	Elizabeth Borton de Trevino	I, Juan de Pareja
1967	Irene Hunt	Up a Road Slowly
1968	Elaine Konigsburg	From the Mixed Up Files of Mrs. Basil E. Frankweiler
1969	Lloyd Alexander	The High King
1970	William H. Armstrong	Sounder
1971	Betsy Byars	The Summer of the Swans
1972	Robert C. O'Brien	Mrs. Frisby and the Rats of Nimh
1973	Jean C. George	Julie of the Wolves
1974	Paula Fox	The Slave Dancer
1975	Virginia Hamilton	M. C. Higgens, the Great
1976	Susan Cooper	The Grey King
1977	Mildren Taylor	Roll of Thunder, Hear My Cry
1978	KAtherine Patterson	Bridge to Terabethia
1979	Ellen Raskin	The Westing Game
1980	Joan Blas	A Gathering of Days: A New England Girl's Journal

NATIONAL BOOK AWARDS (REGINA MEDAL)

YEAR	AUTHOR	TITLE
1969	Mundert DeJong	Journey from Peppermint Street
1970	Isaac Singer	A Day of Pleasure: Stories of A Boy Growing Up in Warsaw
1971	Lloyd Alexander	The Marvelous Misadventures of Sebastian
1972	Donald Barthelme	The Slightly Irregular Fire Engine or the Hithering, Thithering Djinn
1973	Ursula LeGuin	The Farthest Shore
1974	Eleanor Cameron	The Court of the Stone Children
1975	Virginia Hamilton	M. C. Higgins, the Great
1976	Walter D. Edmonds	Bert Breen's Barn
1977	Katherine Paterson	The Master Puppeteer
1978	Herbert and Judith Kohl	The View from the Oak – The Private Worlds of Other Creatures
1979	Katherine Patterson	The Great Gill Hopkins

APPENDIX IV

LOCATING, INTERVIEWING, AND HIRING AN ARTIST

The following is an outline of suggestions to follow in establishing and maintaining an effective and positive relationship with the artist.

A. Locating the Artist: Some Possible Sources

1. Local arts councils, cultural resources councils
2. State councils on the arts
3. Crafts guilds, artist's unions
4. Area arts schools, other institutes of higher education
5. Canvass of parents (many of them have hidden talents)

B. Selecting the Artist: A Few Suggestions

1. If possible, obtain recommendations from other groups with whom the artist has worked.
2. Determine whether the artist has had any prior experience in education, in working with students, or any education background.
3. The artist's experiences and talents should be relevant to the task at hand.
4. If possible, review the work of the artist. If this is not possible, talk to someone who has expertise in the artist's area and get an opinion.
5. The artist or artist group should be interested in arts for children and supportive of arts education programs in the schools.
6. As projects vary, selecting criteria will vary, so criteria for artist selection should be established from the beginning of the project. Make sure that teacher expectations and artist expectations are the same.

C. After the Artist Has Been Selected: Some Issues to Discuss and Agree Upon

1. Financial Considerations
   a. Will the artist be hired full time, part time or as a consultant? (The consultant status is usually preferred by school districts; it eliminates problems such as insurance benefits and sick leave for the artist.)
   b. If the artist is to be contracted for services, how much will the artist or group be paid? For what length of time and amount of services?
   c. Will the artist have an expense budget for materials? For transportation? For an assistant or teacher's aide?
   d. Can the artist call in sick and still be paid?
2. Resources and Facilities
   a. Where will the artist meet with the students? Is there a need to reserve an auditorium or a special classroom?
   b. Will the artist meet with the students on the school grounds? Or must the students be transported to a studio, museum?
   c. If the artist meets with the students off-campus, is there some available means of transportation? Who will be the responsible adult(s) traveling with the students?
   d. If the artist is on campus, will there be adequate storage space? Will the students have adequate storage space? Must students complete work on a project within one session or can they continue their work?

e. From what sources will materials be ordered? What materials must the artist have (e.g., paper and paints for the painter, clay for the potter)?
f. Does the artist need any special equipment or facilities (e.g., a kiln for the potter, a darkroom for the photographer)?
g. What insurance is necessary for the artist to work with children? Does the school have such insurance? What is the coverage? Does the coverage include all transportation needs? Does the coverage include experiences outside of the school grounds?

3. Time Considerations
   a. When should materials for the classes be ordered?
   b. How much time per week can the artist expect to spend with the students? Is it enough time to accomplish the artist's or school's objectives?
   c. Is the artist working with students at a time of day when they are likely to be unruly (e.g., just before lunch, at the end of the day)?
   d. What days of the week will the artist come? What if one of the sessions falls on a holiday? Does the artist come another day?
   e. If students must be transported, how much time will this take?

4. Responsibilities
   a. Will the artist be expected to help write the curriculum for the course? Would he/she prefer to do so?
   b. Will the artist be responsible for grading the students? For any other form of assessment?
   c. Is the artist expected to teach certain materials? Must the student know certain things in order to pass the course?
   d. What will the artist's workload be (in terms of hours, number of students)?

5. School Policy and Classroom Management
   a. Is there a set curriculum that the artist will be expected to teach?
   b. Can the artist discipline children? Expel them from the classroom?
   c. Are only select students allowed to participate in the arts classes? Can students choose to participate? Must all students participate?
   d. Is this course required as part of the curriculum?
   e. Are the criteria set for grading/assessment? Can the artist choose how to grade? Can the artist choose not to grade?
   f. If this is a special project, to what extent does it duplicate regular arts instruction?
   g. Are there safety requirements or restrictions that the artist should know about? Where are the fire exits? Can the artist use dangerous equipment, such as a kiln? Are thee special guidelines for use of such equipment, such as the wearing of safety glasses?
   h. Are there any arts activities that would violate school policies or invite parental disapproval (e.g., nude paintings, "racy" play, existentialist or atheistic plays or literature)? Can these activities take place anyway?

6. Other Considerations
   a. Will goals and objectives be set by the artist or by a committee that includes the artist? Will they be set before the artist arrives?
   b. To whom does the artist answer? What authority does the artist have?
   c. Will the artist be given some idea of the student's entering level of knowledge by some means such as a pretest?
   d. Should artists be told about particular students whose behavior may cause problems in class?
   e. Will the artist be assessed? By what criteria?

APPENDIX V

SAMPLE EVALUATION INSTRUMENTS

POETRY: TEACHER ASSESSMENT SHEET

The teacher uses the following criteria to score poetry on a scale from 3 to 1.

GENERAL QUALITIES	HIGH	MEDIUM	LOW
Expresses what he or she really thinks	3	2	1
Incorporates class and/or personal experiences	3	2	1
Shows originality of ideas	3	2	1
Makes use of detail through descriptive words to describe movement and feelings	3	2	1
STRUCTURE			
Follows structured poetic form accurately	3	2	1
Uses free verse that flows smoothly	3	2	1
Utilizes rhythmic beat and patterning	3	2	1

EVALUATION OF CREATIVE WRITING EXERCISES

The following criteria are used to assess the use of analogies in the student's creative writing exercises:

FORM USED

Personification	Yes	No
Metaphors	Yes	No
Similes	Yes	No

ANALYSIS OF ANALOGIES USED

Vivid	Yes	No
Unusual	Yes	No
Amusing	Yes	No
Imaginative	Yes	No
Difficult to imagine	Yes	No
Apt	Yes	No
Appealing	Yes	No
Other:	Yes	No

ANALOGIES SHOWED SIMILARITY IN THE FOLLOWING QUALITIES

Shape	Yes	No
Size	Yes	No
Color	Yes	No
Texture	Yes	No
Sounds	Yes	No
Temperment	Yes	No
Movements	Yes	No
Tempo	Yes	No
Other:	Yes	No

EVALUATION OF WRITTEN ASSIGNMENTS

For each item listed below, the teacher uses the following criteria to score the written assignments on the scale from HIGH to LOW.

	HIGH		MEDIUM		LOW
General Qualities	5	4	3	2	1
Structure	5	4	3	2	1
Mechanics	5	4	3	2	1

General Qualities

HIGH – Followed assignment task. Used many vivid descriptive words to describe feelings, movements, and body language.

MEDIUM – Followed assignment task. Used some of the descriptive words, but not enough detail.

LOW – Did not understand task too well. Little detail.

Structure

HIGH – Mostly well organized. Good logical sequence.

MEDIUM – Some attempt at organization and sequencing.

LOW – Sequence is confusing. Rambling and not well organized.

Mechanics

HIGH – Mostly well constructed sentences.

MEDIUM – Some well constructed sentences. Some fragments.

LOW – Mostly fragments.

CRITERIA FOR ASSESSMENT OF WRITING ACTIVITY

PRIMARY TRAITS FOR ALL WRITING TASKS

1. Did the student use vivid, detailed description to enable the reader to make mind pictures?
2. Did the student choose appropriate vocabulary to describe movement, feeling, and body language when indicated?

WRITING ACTIVITY I

1. Did the student write a step by step description?
2. Did the student use modifiers to write a more detailed, vivid description?

WRITING ACTIVITY II

1. Did the student follow the correct cinquain form?
2. Did the student write a well constructed paragraph?
3. Did the student use descriptive words in the cinquain?
4. Did the student use descriptive words to describe movement, feelings, and body language in the paragraph?

WRITING ACTIVITY III

1. Did student isolate each sense and create word pictures by using specific words in the description?
2. Did the student combine all the senses, using descriptive words to create a scene?

WRITING ACTIVITY IV

1. Did the student write a well constructed paragraph or paragraphs?
2. Did the student use precise verbs to describe action?
3. Did the student apply a good variety of modifiers to create a vivid, detailed description?
4. Did the student make use of vocabulary listed in the journal?
5. Did the student make use of aides such as the thesaurus and the dictionary?

STORY NARRATION CRITIQUE

The following criteria is used to critique the narration of the story on a scale from HIGH to LOW:

	HIGH		MEDIUM		LOW
1. Recall of details	5	4	3	2	1
2. Ability to sequence the story	5	4	3	2	1
3. Characterizations	5	4	3	2	1
4. Dynamics of the voice	5	4	3	2	1
5. Comfortable speed, pauses, and use of silence	5	4	3	2	1
6. Speaks clearly	5	4	3	2	1
7. Stage presence-audience appeal	5	4	3	2	1
8. Body language reflects what student is saying	5	4	3	2	1
9. Eye focus allows for character change and contact with the audience	5	4	3	2	1

CHARACTER SKETCH EVALUATION

Were the following included in your character sketch?

Description of physical appearance

color of hair and eyes, tone of skin, body build (height, weight, frame), features (eyes, nose and mouth), posture, clothes

Type of character (traits revealed through description of looks, feelings, actions, dialogue)

strong, weak, friendly, unfriendly, honest, dishonest, ambitious, kind, evil, serious, nervous, calm, brave, shy, proud

Personality

mannerisms, intelligence, gestures, manner of walk, speech, interests, disposition (happy, moody, cranky)

Motives

feelings, beliefs, attitudes, fears, ambitions, desires, decisions or indecisions

Action

movements, tempo, action and reaction of others

Dialogue (helps us learn about character dealing with people in situations)

reaction to others in conversation, dialect, idiom

SAMPLE ATTITUDINAL SURVEY

ARE BEING TESTED:

School	**1**
Self	**2**
Others	**3**
Learning	**4**

Teachers may select items from this list to pre and post-test their students, directing students to respond with a yes or no.

I like my last report card. (2)
I have many friends at school. (2)
I am doing well in school. (2)
I am interested in learning more about poets and writers. (4)
I like to join in school activities. (1)
I think school rules are fair. (1)
I like the activities in the lunchroom. (1)
I think the teachers are fair. (3)
I think the teachers like me. (2)
My school work is the best that I am able to do. (2)
Reading is my favorite subject. (4)
I want to write a story or poem. (2)
I like to write. (1)
I want to be a writer when I grow up. (2)
There are lots of careers I could have that are connected with writing. (4)
I am getting better at finding answers to questions without help from others. (2)
I think this school is the best school in the city. (1)
I think I am getting a good education at school. (4)
I am proud to go to school. (1)
I think creative writing is exciting. (4)
I think there is a lot to learn about poetry. (4)
I am proud of my work at school. (2)
I like to play with the kids in my class. (3)
I enjoy getting up in the morning in order to get ready for school. (2)
I like school and I feel that learning is most important. (4)
I feel happy when I am working with others in school. (3)
I enjoy my reading classes very much. (4)
I feel happy when I am working alone in school. (2)
I always listen and follow directions in school. (1)
I feel good about myself when I am helping others. (2)

I feel good about myself and school because I have learned to solve many problems. (4)
I know that I can be successful in any activity or project that I start. (2)
I want to finish any project that I start. (2)
I enjoy the activities that I do in school. (4)
I am now beginning to stop, look, and listen before starting a directed activity. (4)

STUDENT OPINION FORM

SCHOOL _____

TEACHER _____

Please circle the letter which tells how you feel.

1. I liked school during THE WRITE WAY ON.
   a. more than I usually do.
   b. about the same.
   c. less than I usually do.
2. I thought THE WRITE WAY ON was
   a. very enjoyable.
   b. all right.
   c. not enjoyable.
3. Working with the author was
   a. very enjoyable.
   b. all right.
   c. not enjoyable.
4. In THE WRITE WAY ON, I learned
   a. a great deal.
   b. some new things.
   c. not very much.
5. Most of the activities in THE WRITE WAY ON were
   a. easy.
   b. fairly easy.
   c. not easy.
6. The activities in THE WRITE WAY ON were usually
   a. interesting.
   b. boring.
7. Please write what you liked most about THE WRITE WAY ON.

CLASS OBSERVATION CHECKLIST

School _____ Observation Date _____

Class/Grade _____

Project Title _____ Name _____

Unit/Strategy _____

DESCRIPTION OF CLASS

_____

_____

_____

_____

_____

_____

TEACHER/ARTIST ACTIVITIES	Excellent	Fair	Unsatisfactory
Comfortably structured			
Organized in a facilitating way			
Enough time for practice included			
Interaction with students			
Other Comments:			

STUDENT ACTIVITIES	Excellent	Fair	Unsatisfactory
Comfortably structured			
Enough time for practice included			
Interaction with teacher/artist			
Interaction with other students			
Student initiative and independent action			
Group working skills			
Other comments:			

CLASS ATMOSPHERE	Excellent	Fair	Unsatisfactory
Student motivation (interest, attention, curiosity, self-concept, confidence, satisfaction)			
Teacher motivation (interest, motivation, excitement about class activities, feedback)			
Well organized, sequenced activities			
Flexibility in activities			
Pleasant learning, sharing atmosphere			

Motivation to learn more _____

Positive interpersonal (student/student, student/teacher) interaction _____

Other Comments:

GENERAL COMMENTS:

TEACHER EVALUATION

School _____ Date _____

Class/Grade _____ Name _____

1. What benefits do you identify in using THE WRITE WAY ON approach?

2. What weaknesses or problems do you identify in using THE WRITE WAY ON approach?

3. How effectively and efficiently are you able to translate your strategy plans into learning experiences?

4. What are some positive outcomes of the experiences for the students? For yourself?

5. What are some negative outcomes of the experiences for the students? For yourself?

6. What professional/personal benefits are you gaining from from using this approach?

7. What are some advantages and disadvantages of working with the artists?

8. Do you have any other comments?

ARTIST'S EVALUATION FORM

1. Please place an "X" in the area which most accurately describes how the students in your module generally seemed.

interested	⌊___⌋⌊___⌋⌊___⌋⌊___⌋⌊___⌋⌊___⌋	bored
unruly	⌊___⌋⌊___⌋⌊___⌋⌊___⌋⌊___⌋⌊___⌋	well-behaved
motivated	⌊___⌋⌊___⌋⌊___⌋⌊___⌋⌊___⌋⌊___⌋	apathetic
persistent	⌊___⌋⌊___⌋⌊___⌋⌊___⌋⌊___⌋⌊___⌋	easily discouraged
uneasy	⌊___⌋⌊___⌋⌊___⌋⌊___⌋⌊___⌋⌊___⌋	relaxed
shy	⌊___⌋⌊___⌋⌊___⌋⌊___⌋⌊___⌋⌊___⌋	friendly
competitive	⌊___⌋⌊___⌋⌊___⌋⌊___⌋⌊___⌋⌊___⌋	cooperative
talkative	⌊___⌋⌊___⌋⌊___⌋⌊___⌋⌊___⌋⌊___⌋	quiet
responsive	⌊___⌋⌊___⌋⌊___⌋⌊___⌋⌊___⌋⌊___⌋	distant
ignored instructions	⌊___⌋⌊___⌋⌊___⌋⌊___⌋⌊___⌋⌊___⌋	followed instructions
calm	⌊___⌋⌊___⌋⌊___⌋⌊___⌋⌊___⌋⌊___⌋	restless

2. Please describe below any of the conditions you worked under which caused major problems.

___ Time _____
___ Physical Facilities _____
___ Available Resources _____
___ Salary _____
___ Transportation _____
___ Location _____
___ Administration _____
___ Faculty _____
___ Students _____
___ Paperwork, Recordkeeping _____
___ Other Problems _____

3. Please indicate what you think most of the students gained from your course by checking the appropriate responses below.

___ Knowledge of art forms
___ Coordination
___ Respect for others
___ Self-confidence
___ Ability to present before an audience
___ Nutritional knowledge
___ Other (please specify) _____
_____
_____

4. Do you feel that you benefitted in any way from working with the children in _____
_____
(name of school)

If yes, please indicate in what ways you benefitted:

___ personal satisfaction

___ Professional growth
___ Public exposure
___ Other (please specify)_____

5. Would you participate in this type of program again? Why or why not?

6. How do you feel about the role of the arts in this context?

Artist _____

Area _____

APPENDIX VI

RHYMED AND UNRHYMED POETRY

RHYMED POETRY

1. Couplets (2-line rhymed verse):

   I got a dime
   Just in time

2. Series of couplets:

   Jack Frost came to the window pane
   Knocking at it with a snowy cane
   He was a funny little fellow
   And he sang soft and mellow

3. Triplet (3 lines of rhyme):

   My bunny's brown and gray
   And likes to play
   With children every day

4. Quatrain (4 lines rhyme):

   Let's make a snowman
   With a pan for a hat
   Who knows we can
   Even do better than that?

5. Limericks:

   There once was a body who'd drool (a)
   Whenever he thought of school (a)
   Hated every minute (b)
   Was driven to the limit (b)
   That's why he's such a fool (a)

UNRHYMED POETRY

1. Haiku (3 lines long):

   Line 1 5 syllables – Morning sunbeams glance
   Line 2 7 syllables – Through frost pane glass and pillow
   Line 3 5 syllables – I'll not get up now

2. Tanka (sometimes called a "short song"):

   Line 1 5 syllables – Morning sunbeams glance
   Line 2 7 syllables – Through frost plane glass and pillow
   Line 3 5 syllables – I'll not get up now
   Line 4 7 syllables – My covers are warm and snug
   Line 5 7 syllables – Perhaps I'll get up at noon

3. Cinquain (find objects and describe):

2 syllables – title	Flowers
4 syllables – description	Yellow, dark red
6 syllables – action	Waving in the morning
8 syllables – feeling	Their fragrance brings me happiness
2 syllables – another title	Roses

4. Free Verse (no rules of meter or rhyme; use of images, impressions):

   Hold fast to dreams
   For if dreams die
   Life is a broken-winged bird
   That cannot fly
   Hold fast to dreams
   For when dreams go
   Life is a barren field
   Frozen with snow

   Langston Hughes